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PREFACE.

The present collection is a first instalment of the Songs of Schumann in the order of their production; as his vocal works are extremely voluminous, it does not seem desirable to re-publish all his songs, but wherever there is a connecting link between the different numbers of an Opus, as in the nine Songs of Op. 24, and the 26 of Op. 25, they will all be given. None of the Narrative Songs will be included in this series.

Four of the Songs will be found transposed: Nos. 12 and 16, because the publishers have already two editions of them in the original keys; and Nos. 19 and 29, because they lie beyond the range of voice generally practicable.

In adapting the original English words of those Songs, which Schumann set to translations, the music has been made the paramount consideration, and words have been altered to suit the musical text when necessary; thus Nos. 13 and 31 are called "Some one," and "No one," since the redundant syllable in Somebody and Nobody disfigures the musical phrase. Moreover, considerable alterations had to be made in the Songs of Burns, without reference to the declamation.

The present edition absolutely follows the text of the Composer, rejecting some supposed emendations which appear in several editions; a few slight changes in the distribution of syllables to notes have been made to accommodate the English text, and a very few evident oversights in the original editions have been amended with the sanction of Madame Schumann.

N. MACFARREN.

FIRST SERIES.

Op. 24.

- | | |
|---|-----|
| 1. { When the morning breaks } | 2 0 |
| 2. { Now hopes and fears } | |
| 3. { Where sunlight thro' branches } | 1 6 |
| 4. { My darling, oh, list } | |
| 5. Fair abode of all my sorrows | 2 6 |
| 6. Stay thy oar, thou rugged boatman | 2 6 |
| 7. On the Rhine | 2 6 |
| 8. { First I felt near broken-hearted } | |
| 9. { With myrtles and roses } | 2 6 |

Op. 25 "MYRTHEN"

- | | |
|--|-----|
| 10. Dedication | 2 0 |
| 11. The free mind | 1 6 |
| 12. The walnut tree | 2 6 |
| 13. Some one | 1 6 |
| 14. { To sit alone } | |
| 15. { Bump not the flask } | 2 0 |
| 16. The lotos flower | 1 6 |
| 17. Talismans | 1 6 |
| 18. Suleika's song | 2 0 |
| 19. The Highland widow's lament | 2 0 |
| 20. { Song of the bride } | |
| 21. { Chide me not } | 2 0 |
| 22. My heart's in the Highlands | 2 0 |
| 23. Hey baloo | 1 6 |
| 24. My soul is sad | 2 6 |
| 25. Enigma | 2 0 |
| 26. Row gently here | 1 6 |
| 27. When thro' the Piazzetta | 1 6 |
| 28. The captain's lady | 1 6 |
| 29. Oh how can I be blithe | 2 0 |
| 30. What would'st thou, lonely teardrop? | 1 6 |
| 31. No one | 1 6 |
| 32. { Out over the Forth } | |
| 33. { Thou'rt like unto a flower } | |
| 34. A message sweet as roses | 1 6 |
| 35. { Conclusion } | |

Op. 27.

- | | |
|---------------------------------------|-----|
| 36. The passage bird | 2 0 |
| 37. My love is like the red, red rose | 1 6 |
| 38. The Jasmine | 1 6 |
| 39. When thy eye's starry beam | 2 0 |

Op. 30.

- | | |
|-----------------|-----|
| 40. The Rover | 2 6 |
| 41. The Hidalgo | 2 6 |

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| 2 | The Watchman—Wächterruf | 2 0 |
| 3 | The Switzer Boy—Der Schweitzerbu | 1 0 |
| 4 | Bavarian Song—Barisches Volksliedchen | 1 0 |
| 5 | The Three Roses—Die drei Röslein | 2 0 |
| 6 | Present in thought—Das Gedenken | 2 0 |
| 7 | The pains of love—Leibesqual | 1 0 |
| 8 | Good Night—Gut Nacht | 1 0 |
| 9 | The faithless one—Untreue | 1 0 |
| 10 | All over—Zu End' | 1 0 |
| 11 | A bitter parting—Herber abschied | 1 0 |
| 12 | Absence—Der traurige Bua | 1 0 |
| 13 | The lover's right—Flug der Liebe | 1 0 |
| 14 | Happy days—Glückliche Zeit | 1 0 |
| 15 | The Mountain Maiden—Abschied von der Heimath | 2 0 |
| 16 | A Song to Spring—Frühlingslied | 2 0 |
| 17 | Constancy—So viel Stern' | 2 0 |
| 18 | Lovers' Quarrel—Das gestörte Glück | 2 0 |
| 19 | Complaint—Des Mädchens Klage | 2 0 |
| 20 | The coy maiden—Herzig Schatzerl | 2 0 |
| 21 | Off at her cottage door—Hab' oft die ganze Nacht | 2 0 |
| 22 | A song of the Styrian Alps—Steyermärker's Alpenlied | 2 0 |
| 23 | The Sentinel—Treue Soldatenliebe | 2 0 |
| 24 | Cradle Song—Wiegenlied | 2 0 |
| 25 | A short farewell—Abschied | 2 0 |
| 26 | Soldier's love—Soldatenliebe | 2 0 |
| 27 | My Dearest, my Darling—Mei herzig's Diendel | 2 0 |
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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1873.

GLASGOW MUSICAL FESTIVAL.

GLASGOW in 1873 has nobly atoned for the shortcomings of Glasgow in 1860. Thirteen years ago, some earnest amateurs of the big Scottish town tried their "prentice han" at a Musical Festival. They got an Oratorio—Horsley's "Gideon"—composed for the occasion; engaged Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, Mr. Weiss and other distinguished artists; brought down from London the best orchestra that had ever been heard in Scotland, and, with generally efficient resources, gave four concerts. But the enterprise utterly failed, through being in advance of its time. The Glasgow public were not ready for it, either in point of artistic culture, or that liberality of religious opinion which can regard a performance of sacred music as less than "exceeding sinful." Rudely taught not to be in haste, the amateurs aforesaid waited and worked, doing the latter chiefly by means of the permanent Choral Union. Thirteen years is a long time in these fast-moving days; at all events, it was thought long enough to effect the desired improvement in Glasgowian musical knowledge and taste. So, about twelvemonths back, the idea of a second Festival was started. Of course it met with opposition and indifference. Some pooh-poohed it, others demanded "Cui bono?" and a still larger number waited to illustrate the maxim that "Nothing succeeds like success." But the Festival promoters were not men to be easily daunted. They knew that the time was ripe for their enterprise; and by mixing a good deal of national shrewdness with national perseverance, eventually, carried all before them, gaining over to their side not only the Marquis and Marchioness of Lorne, but, after that, the Lord Provost and his Bailies. When a wealthy town like Glasgow heartily "goes in for" a thing, there is nothing that it cannot do, and the managers acted as men quite sure of their means. They resolved to have no half-and-half Festival, but a complete and handsomely equipped one, worthy to compare with the Festivals of England. Hence a scheme of not less than seven concerts, extending over five days; the production of two new works; the bringing down of Sir Michael Costa to conduct his "Eli"; the engagement of a first-class orchestra numbering seventy instruments, and of a group of solo vocalists, which included Mesdames Titiens, Carola, Marie Roze, Patey, Trebelli and Edith Wynne, Messrs. Rigby, Lloyd, Lewis Thomas and Santley. All this involved a heavy responsibility; but the managers did not vainly reckon upon adequate support. The public came forward in a most handsome manner; every concert was attended by a brilliant and crowded audience, and the result was a large contribution to the funds of the new Western Infirmary, on behalf of the claims of which the Festival made appeal. Were we not right in saying that 1873 has atoned for 1860?

The Festival began on Tuesday, the 4th ult., with a performance of "Elijah," *apropos* of which, as no details are necessary, we may make some general remarks. We would begin with sundry forcible expressions of contempt for the City Hall, the only available place for Festival use, were not some enterprising individuals about to erect a building more worthy. The ill-situated, inodorous, ugly, and, in certain contingencies, dangerous edifice which satis-

fies the "conscript fathers" of Glasgow, will never again witness a Musical Festival, and we can afford, therefore, to let it pass on this occasion. Apart from the Hall, the opening performance showed everything connected with the proceedings as more or less what it should be. There was a capital chorus of 400 good sonorous voices, well trained, and in all respects up to its work. The conductor, Mr. Lambeth, certainly left somewhat to desire, but not more than was expected, in view of the fact that his opportunities of presiding over a large orchestra are rare. Under such circumstances, partial failure is the result of conditions that entail no blame. At the same time, Mr. Lambeth's unavoidable lack of experience is a matter which the Committee of the next Festival will have to consider, if they would place their musical doings in the very first rank. All the minor arrangements, with a single exception, worked well even at the beginning. The exception has reference to a prohibition of applause at the sacred concerts. True, the edict was only partially obeyed; but in so far as it was obeyed, it had a bad effect, depressing audience and performers alike. A similar rule against encores met with rigid observance. We cannot join our contemporary, the *Athenæum*, in its remarks upon this matter. The critic complains of injustice done to Costa's "Eli," and avers that the audience would gladly have re-heard six specified numbers. We were present on the occasion, and have had fair experience in divining the wishes of an audience, but we detected no such longing as that of which the *Athenæum* speaks. Assuming that it existed, there could be no better argument in favour of the Committee's rule. Audiences need, sometimes, to be protected from themselves; and six encores in "Eli" would have extended the performance to an unreasonable length, and fatigued everybody concerned. Applause is very well, and very desirable when deserved; but encores are an unmitigated nuisance, and should be stamped out. Over the second concert, which took place on Wednesday morning, we shall pass lightly. The programme was miscellaneous, and such interest as it had belonged to the instrumental selections, which included Bach's organ fugue in G minor, played to perfection on an indifferent instrument by Mr. W. T. Best, the *con sordino* Entr'acte from Reinecke's "König Manfred," Sir Sterndale Bennett's overture, "The Naiads," the *Larghetto* and *Scherzo* from Schumann's first Symphony, the Overture to "Der Fliegende Holländer," and the Romance from Haydn's Symphony, "La Reine de France." Both the Schumann and Wagner music was very indifferently played, conveying an impression that neither the conductor nor his followers knew much about it. The "Eli" performance, under Sir Michael Costa, took place on the evening of the same day, and was a complete success. We shall not discuss the work. Its merits and demerits were estimated long ago, and the judgment is not likely to be altered. But it is our duty to state that rarely has an Oratorio been more warmly received. Sir Michael conducted in his best style, and succeeded in showing that a master of the bâton could make the Glasgow band and chorus work in a fashion beyond reproach. Another miscellaneous entertainment was given on Thursday evening, when the orchestra played the overture to "Oberon," Sullivan's "Ouvertura di Ballo," the "Pastoral" Symphony of Beethoven, the introduction to "Lohengrin," and the overture to "Ruy Blas." Maurer's *Concertante* quartet for four violins and orchestra, entrusted to Messrs. Carrodus, Collins, Pollitzer and Betjemann, was also a conspicuous feature in the programme. The vocal pieces need

not even be named, so devoid were they of special interest. On Friday evening the novelties were produced, and these demand special attention.

First in order of performance was a setting for *sol*, chorus and orchestra, of Psalm lxxvi, by Mr. Lambeth, the conductor of the Festival. Any one who takes the trouble to look at this psalm will see that it embodies a gradual change of feeling, from despondency and almost despair, to confidence and gladness. The writer begins, "Bow down Thine ear, O Lord, and hear me, for I am poor and in misery," and ends, "I will thank Thee, O Lord my God, I will praise Thy Holy Name for ever and ever;" the progress from one extreme to the other being by well-marked stages. Upon this feature in his text Mr. Lambeth has seized with happy effect; not only changing the expression of his music, but even its structure. He opens with a chorus (*Moderato*—D minor), simple in form, unaffected in style, and wholly depending upon a certain subdued intensity of which the music is capable in performance. Even under a self-imposed restraint, however, Mr. Lambeth shows the power of a skilful musician, and creates an expectation of good things to come. The chorus ending in the major of its key, is followed by a recitative (Bass), "Preserve Thou my soul;" after which comes a chorus, with *sol* (A major), "For Thou, Lord, art good and gracious." The soprano solo first has a plain melody, modulating to the dominant, and repeated in chorus to equally plain harmonies. This alternation is kept up for some time, the tenor voice ultimately relieving the soprano, and the whole ending with an effective *ensemble*, wherein both solo voices have a share. The *ensemble* is by far the best portion of the number, and may fairly be classed among good music. A soprano air (F major), "Teach me Thy way, O Lord," has an *Allegro* episode on the words "O God, the proud have risen against me," which redeems the whole from the charge of being commonplace. This is followed by a tuneful chorale (F major), "Teach me, Lord," for voices in unison, leading to a short soprano solo, accompanied by some phrases of the chorale, in full harmony. The next number is a tenor air (*Andante*, F minor), "Thou, O Lord God, art full of compassion," in which we find Mr. Lambeth at his best. A curious effect is produced by the voice entering with a minor sixth on the dominant seventh harmony of B flat. We are not sure that we like it, but the device is a novel one, and the discord sufficiently poignant. Apart from this, the song is unexceptionable, and sustains its interest through a somewhat extended development. It is melodious and expressive in a more than common degree. A final chorus, with quartet (D major), "Among the Gods," begins, after an impressive orchestral prelude, in true Handelian style, and is carried on with spirit, and abundant use of all available resources. Having worked up his materials to an exciting climax, the composer suddenly introduces an episode for four solo voices, which leads directly to a unison repetition of the chorale, first by altos and basses, and next by all the voices, which break into harmony when the quartet is once more heard. It will be seen from this description that the *Finale* is an elaborate one. We will add, that it does Mr. Lambeth great credit, and brings his work to an end so as to leave a marked impression upon all who hear it. The performance was generally good. Mdlle. Titiens, Mr. Rigby, and Mr. Thomas gave the solos with adequate effect, and the choralists

exerted themselves manfully on behalf of their conductor, who, at the close, received what is sometimes called an "ovation."

The second and more important novelty was a Cantata—strictly speaking, a small Oratorio—entitled "Jacob," and written specially for the Festival by Mr. Henry Smart. There is no need to enlarge upon its *prima facie* claims to respectful attention. Mr. Smart has been too long before the public, and has done too many excellent things, to make needful an assertion of his merits. He has only to produce, and everybody is willing to receive without hesitation. Mr. J. C. McCaul, who compiled the libretto of "Jacob," had a difficult task to perform; and we cannot compliment him upon entire success. The whole life of the patriarch could not, of course, be treated; and, having to deal with a section only, Mr. McCaul's obvious plan was to take the events connected with the sojourn in Padanaram and the marriage with Rachel—by far the most interesting recorded in connexion with Jacob. There were, however, many dangers to be avoided, and great precautions to be used. The cause of Jacob's flight to Padanaram could not be touched upon; the incidents connected with Leah were equally inadmissible, and the running away from Laban was scarcely less delicate ground. Thus hampered in the dramatic working out of the story, Mr. McCaul leaves a good deal to the imagination, and fills up blanks with didactic passages, or supposititious utterances. The result of dividing the book into three parts (respectively named "The Flight," "The Marriage," and "The Return"), with intervals of years between them, is patchy and disconnected. Moreover, no attempt is made to give Jacob's character a dramatic significance, unless it be in "The Marriage," where the words put into the patriarch's mouth betray a sentimentalism almost maudlin. Rachel, too, is but a sketch, and generally speaking, the Oratorio derives no help from any human interest connected with the personages who act in it. "But we will not visit the librettist with heavy censure on this account. His task was a hard one, and success in it almost impossible. The case is otherwise, as regards the manner in which some of the songs are introduced without the smallest provocation. When Rachel, for example, first sees Jacob, she bursts into a rhapsody, "This is my beloved," &c.; and when Laban hires Jacob as his shepherd, he begins to sing the well-known verse about the "good shepherd who giveth his life for the sheep." These, and such as these, are faults that even a novice in libretto-making might easily avoid. Mr. Smart is much more successful than his collaborator. He has written throughout with a keen sense of musico-dramatic effect, and with the hand of one who knows how to make the most of his materials. It is to be noted, that he never unduly strains after effect, or forces himself out of the line of thought and expression which comes most natural to him. The music conveys an idea of one who gives spontaneous utterance to his ideas, and keeps well within his resources when doing so. For this reason, there is no pretence of a distinctive style. Mr. Smart's work is Mendelssohnian to a marked degree; but such an able musician may follow a great master without fear of reproach. There are some who are plagiarists or nothing. Mr. Smart does not plagiarise, and his reflection of Mendelssohn is worthy homage paid by one gifted man to another more gifted.

The action of the drama is preluded by an orchestral movement, opening with a tranquil

Andante con moto, in D major, leading to a passionate *Allegro* in F, which is worked out with great fluency and vigour. What the exact purport of this Introduction may be we cannot tell; but it is interesting enough in itself to at once arrest attention, and prepare the mind for that which follows. At its close, the action begins by an angel (contralto) directing Jacob, in recitative, to set out for Padanaram; immediately upon which follows a didactic chorus (*Allegro Moderato*—G major), "Blessed are the men that fear Him," having two well marked and contrasted subjects, given in alternation, with due variety of detail. Mr. Smart avoids that blending of the two themes, which is characteristic of Mendelssohn; and his *réprie* of the first subject has an elegance all its own. The story being resumed, in recitative, goes on till Jacob lies down to sleep in a "desert place," at which point occurs a tenor solo *Andante con moto*—D minor, "O Thou that hearest prayer." Though not strikingly original, this song is melodious and expressive; the *Coöa*, especially, wherein a change to the tonic major occurs, being remarkably beautiful in its tenderness and grace. Jacob is now asleep: and as a bass recitative tells of his dream, the orchestra illustrates the descent of the angels, with a well-studied and suggestive effect; acute wind instruments sustaining a sequence of descending chords, while the divided violins have a graceful, undulating figure around them. This is continued at some length, but with undiminished charm, till a four-part chorus of female voices (*Allegro Moderato*—D major), "The Lord hear thee in the day of trouble," expresses the benediction of Jacob by his celestial visitants. The chorus is written with unaffected simplicity, and its last phrase, one of extreme loveliness, re-appears more than once as the refrain of a short tenor solo, which forms an episode in the number. At the close of the solo, the male voices enter, in four parts; and, eventually, the whole eight parts are combined in an effective *ensemble*. This closes the Angels' chorus; and, when the voices cease, the orchestra resumes its descriptive work. Now, however, the sequence of chords is an ascending one; and the mind follows them up and up, as Jacob may be supposed to have watched the disappearance of his heavenly friends. An agitated solo, for Jacob, "Surely the Lord is in this place," follows the orchestral passage, without break; and, also without break, the solo leads to a chorus (*Allegro Moderato*—D major), "The Lord is thy keeper." In this number, two distinct themes are fugally treated, with Mr. Smart's well-known skill; a varied effect being secured by massively harmonised episodes, employing the whole force of the orchestra. Thus admirably does the first Part of the work come to an end.

The second Part—"The Marriage"—opens with an elegant *quasi Pastorale* in E flat, for orchestra, which preludes the scene between Jacob and the herdsmen at the well. Mr. Smart has treated the scene referred to with much dramatic power, and provided a singularly good "entrance" for the heroine of the story, who, appearing in the distance, to the accompaniment of a section of the *Pastorale*, sees Jacob, and bursts into an impassioned and beautiful air (E flat), "This is my beloved." As regards charm of melody and grace of treatment, the air is one of the finest things Mr. Smart ever wrote, and we shall not be surprised to find sopranos using it apart from the rest of the work. One result is sure—the song will be a universal favourite with the public. The dialogue between Jacob and Rachel

having been carried on in recitative, we have next Laban's kindly greeting to the wanderer (a solo in recitative), and then comes the baritone air (in E major), "The good shepherd giveth his life for the sheep," another example of Mr. Smart's fluent tune, and elegant style. Fourteen years are now supposed to elapse, after which the marriage of Jacob and Rachel is announced, and the newly made husband and wife incontinentally join in a very sentimental—as to style, sensuous—duet (*Allegretto moderato*—A flat), "Tell me, O fairest of women." Here, not less than in the soprano air, Mr. Smart appears at his best. His love music is love music indeed. Tender, graceful phrases flow from the lips of the singers, while the rich, yet subdued colouring of the orchestra heightens their force and excites the imagination. Not many things in modern music are more beautiful than the *più lento* "For, lo! the winter is past," which is a masterpiece of descriptive and suggestive art. The duet is followed by a chorus (*Allegro maestoso*—E flat), "Happy art thou, O Jacob," wherein the gracefulness of the preceding number appears well blended with qualities more impressive and emphatic. This closes the second Part.

An Angel's recitative opens "The Return" by directing Jacob to leave Padanaram and go to his own land, after which the heavenly messenger comforts and encourages the future patriarch in an air (contralto), "Be thou patient" (*Andante lento*—D major). Although effective and very pleasing, this number has little individuality. It too forcibly suggests "O, rest in the Lord," wherein the gracefulness of Laban's pursuit having been described in recitative, the interview of the two men is represented in a duet (*Allegro assai*—G minor) full of dramatic power, especially at the beginning, when Laban speaks in anger. Peace is quickly made, and Rachel, Jacob, and Laban join in a trio (*Allegro non troppo*—B flat), "Come, let us sing unto God." The interest of this movement is not great, but the chorus (*più animato*) to which it leads, is another good example of Mr. Smart's contrapuntal skill. Eventually, the trio is combined with the chorus, making an *ensemble* of rare impressiveness, admirably sustained to the end. On all accounts, this deserves high praise. Preceded by a brief but original episode for orchestra, the Angel now warns Jacob of Esau's approach, and the latter expresses his fear of what may happen, but is reassured in a solo of rare sweetness and dignity, after which the number ends with a brief concerted passage for the two characters. The reconciliation of the brothers is then told in recitative, followed by a short, unaccompanied, five-part chorus (*Andante lento*—G major), harmonised in a manner as simple as its design. The Angel again appears, and commands Jacob to fix his abode at Bethel. With this the story ends, but not the Oratorio. We have first a quartet (*Andante lento*—G major), "Gracious is the Lord," very flowing, tuneful and expressive, after which comes the finale in the shape of a chorus (*Allegro Assai*—D major), "Oh! praise the Lord." Mr. Smart has not amplified this chorus to any great extent, nor has he brought into requisition his contrapuntal resources, full and massive harmony being chiefly relied upon for effect. That effect is secured by this means nobody will dispute, and the Oratorio comes to a worthy close.

Such, in outline, is the newest contribution to English sacred music, and such is the work which Glasgow received with the liveliest demonstrations of approval. The performance, though not perfect, did justice to its subject on the whole; and, after it

Mr. Smart was called for, and applauded with enthusiasm.

Of the "Messiah," given on Saturday morning, we need not speak; nor is there anything to say of the "popular" concert on Saturday evening, except that the idea was a good one, and well worthy of imitation elsewhere. The precise financial results of this most successful Festival have not yet appeared; but the Committee hope to present the Western Infirmary with considerably more than £1000. It is only right, in conclusion, to acknowledge the uniform courtesy and liberality with which strangers, officially in attendance upon the proceedings, were treated. No such duty as theirs was ever made more easy and agreeable.

A LETTER in the "Sunday Times" of the 9th ult. mentions that at some evening Readings, &c., recently given, the chairman in his prefatory remarks begged the audience to preserve order because "it wasn't a lot of paid people who were going to sing to them, but some ladies and gentlemen who had volunteered their services." As in this gentleman's opinion it is evidently not necessary to "preserve order" when accredited vocalists are engaged, we trust that he attends amateur performances exclusively; for at many concerts we could name, where the music has been entirely rendered by "paid persons," we are convinced that any attempt at disturbance arising from the feeling he has given expression to would be immediately suppressed. Moreover, as we generally find that professional artists can secure the attention of an audience by their talent alone, it seems rather a confession of weakness to bespeak a hearing for amateurs on account of their being "ladies and gentlemen."

To the many who sympathise with the mission of the "Jubilee Singers"—whose performances in London were noticed in the "Musical Times" a short time ago—a book which has recently been forwarded to us, entitled "The Jubilee Singers and their Campaign for Twenty Thousand Dollars," will prove deeply interesting. Besides giving a graphic account of the commencement and progress of the "campaign," this volume contains a sketch of the lives of these vocal missionaries, and also the words and music of their songs. Their object in giving concerts in America and England was to raise funds for building a "Jubilee Hall" in connection with Fisk University, Nashville; and we are glad to find, by the "Republican Banner" of the 22nd October, that on the preceding day the corner stone of the Hall was laid, in the presence of a large gathering of citizens and persons who have been foremost in aiding the good cause. During the ceremony the pupils of the University united in singing jubilee songs; and several speakers afterwards addressed the assembly. At the conclusion the Doxology was sung and the Benediction pronounced by the Rev. Mr. McNeal, successor of the Rev. J. G. McKee, the first missionary teacher among the coloured people in Nashville.

MR. CURWEN'S pamphlet entitled "The Present Crisis of Music in Schools" is scarcely suitable for notice in our ordinary reviewing columns. Since Mr. Hullah's Report on the result of his examination of the state of music in public schools, the war between the "fixed" and "moveable" *Do* has raged more furiously than ever; and the work before us—which is expressly stated to be "a reply to Mr. Hullah's attack on the moveable *Do* and Tonic Sol-Fa methods in the Educational Blue-book, 1872—3"—

is of course somewhat too personal to be considered as a dispassionate criticism upon the subject. Nevertheless Mr. Curwen has a right to be heard when he states facts, for these are proverbially stubborn things for even a "Blue-book" to ignore. We are told that the test piece of music given to the Tonic Sol-Faists in their own notation contained "between twenty and thirty errors;" and, as far as we know, this has never been contradicted. It is true that the piece was afterwards withdrawn; but by some means, in a partially corrected state, it found its way into the printed Report. All persons who are interested in the subject of musical education must, we think, desire at least that fair play should be guaranteed to the partisans of both the systems now before the public; and this we believe can scarcely be the case when a Musical Examiner, armed with the authority of Government, is not only identified with one method but avowedly opposed to the other.

THE CHURCH CONGRESS AT BATH.

As Mr. Barnby's Paper upon Church Music appeared in our last number, we now give a report of the discussion which ensued upon it.

THE PRESIDENT.—It seems to me that a paper containing so many valuable suggestions, and so much detail as to the better future conducting of our musical services, ought not to be suffered to fall to the ground without a special vote of thanks. From the way in which you have received my words, I take it for granted you have commissioned me to offer your best thanks to Mr. Barnby for his paper. (The vote of thanks was accordingly passed.)

MR. C. L. HIGGINS (Turvey Abbey, Bedfordshire).—I am permitted by the kindness of the committee of this Church Congress to say a few words on a subject which has not been included in the list of matters submitted to your consideration for this year. Yet the subject of Hymnology is one which is closely enough connected with Church music to render it not altogether unbefitting a few moments' thought on this evening. I exceedingly lament the illness of the learned Professor, whose eloquence and great knowledge of ecclesiastical harmony would, if he had been present, have delighted us all. At the same time I will not deny that I am very thankful to have (perhaps in consequence) this opportunity of calling your kind attention to a matter which I do believe to be one of very great interest and importance to the Church. Hymns of praise to Almighty God, and to Jesus Christ our Lord, have always been an element of great power in the Church's work. From their metrical structure they enter easily into the memory. Their rhythm is pleasant to the ear. Their piety and warmth often affect the heart. They are not unfrequently very suitable to the capacity of the little child who loves to learn them from the lips of a dear mother; they are remembered with delight, and accompany as a friend the thoughts which occupy the solitary hours of men and women in the busy, bustling years of middle life; and often have they been found, as the days draw to a close, to supply to the worn and weary spirit sweet thoughts and loving contemplations of peace and hope, and heavenly joy yet to come. A season of real prosperity in a Church has always been accompanied with an increase of songs of praise. From the very earliest times it has been found that when, by the blessing of Almighty God, spiritual truth and life have increased, and the pulses which beat in the Church's heart have been quickened by vital action from the blessed Spring of all life, then words have never been wanting by which the Church has made known her thanksgiving and proclaimed her joy. The history of all great reformations in the Church bears testimony to the fact of which I have spoken. Not to go back to the times of Old Testament story, or to the days of the early life of the Christian Church, the period of the European Reformation in the fourteenth and fifteenth centuries, and that blessed revival of spiritual energy which has so signally marked the times

which are almost and quite within our own memories, confirm very amply my assertion in this respect. What a store of hymns is to be found allied to the days when Germany threw aside the corruptions which trammelled her faith; and the last three-quarters of a century have given us in England a precious legacy of sacred song, the like of which for holy fervour, combined with spiritual perception and chastened thought, has perhaps never sprung uninspired from the human mind and heart since the beginning of time. The Church of England has a grand collection of hymns from which she may select her songs for the Sanctuary. This is perhaps shown by the number of hymn-books and hymnals which distress, and disturb, and distract her congregations. About one hundred and eighty different books are in use in the various churches of our land. In this respect we contrast unfavourably with most of the Christian communities in England who do not belong to our Church. The Wesleyans, the Moravians, the Independents, and others, have each their well-known and accredited hymnals. They use and can use none beside. These books are found to be a valuable means of promoting sympathy and union, and close brotherly regard among the members of the community to which they respectively belong. Now I venture humbly to suggest to this Congress, that inasmuch as it has been an exceedingly great and most precious blessing to our Church that we have had for so long a time a Book of Common Prayer, which has united in one outward form of holy worship all the members of our Church both at home and abroad, binding them together so that they may, though scattered all over the world, as one family, with one voice, pray to our Father which is in heaven; so it would be a very great and almost an inexpressible blessing if the Church could have a book of "Common Praise," which, without being in any way compulsory, but having the Church's recommendation only, might enable those who use it, whether in our own land, or in our various colonies, or in missionary stations, or in the far off islands of the sea, to raise one happy united song of heavenly joy and thanksgiving to our dear Master and King, whose blessed will it is that His Church should be one in Him. This would be a grand step indeed, but only one step towards that which I from my heart long to see, yes and hope to see some day accomplished, namely, a book of sacred worshipping song, which from its large, wide, and extended character, may have some right to be called a Catholic Hymnal. It may perhaps be thought by some to be a thing almost impossible, but why should not the Church of England, by the united voice of Convocation of the Northern and Southern provinces respectfully invite the sister Episcopal Church in America, the Colonial Church, the Episcopal Churches in Scotland and Ireland, and all who are in communion with us, to form a joint committee for the consideration of this great spiritually practical question. An impossibility is the best thing in the world to have to deal with, when the object to be gained is a real good, and earnest hands, and hearts, and heads are determined upon its attainment. I had the privilege of offering an humble suggestion of this kind to the Church Congress at Southampton, and afterwards at Nottingham; since that time the venerable and learned houses of Convocation have taken up the matter, and have granted a committee for the consideration of this subject. It is with deep thankfulness that I have learned that a report has been prepared under the able care of the late Archdeacon of Coventry (alas! now no more), whose warm and earnest heart impelled him during a time of sickness and sore trial to give his remaining strength to the work. This report has already been presented to Convocation, and I anxiously hope that it will be accepted and acted upon at the earliest possible opportunity. It has been said that such a book, if it could be had, must of necessity be colourless; that all distinct Church teaching must be eliminated; that a book meant to please everybody would satisfy nobody; and a great deal more of a like kind. Of course it is very easy to make objections; there are spots in the sun. But we desire no greater catholicity for the Hymnal than is possessed by the Prayer-Book—and is that colourless? is all distinct Church teaching expelled

from that? Thank God, not yet. A very few words more. Time hastens on: the days of the years are perhaps fast drawing towards their close—the shadows lengthen. Soon, sooner than we expect, over the distant hills may dawn the early light of that day whose sun shall never more go down. Now—as we are taught will be the case—anxieties increase; restlessness, and lawlessness, and faithlessness manifest themselves all around. Oh for a larger, wider outpouring upon us all of the blessed influence of the Holy and Divine Spirit that we may work more for God while time and opportunity lasts; and among our works surely the sending forth under the fostering care of the Church, and recommended by those whom God has set over us in spiritual things, a book of Common Praise which shall be comprehensive and catholic in character, distinct and dogmatic in doctrine, loving, tender, and gentle, such as may suit the young and the weak, as well as the learned and strong, would be a work not unsuitable to these wondrous times in which we live, for it would bind closer together in Christian fellowship those who as Churchmen desire to be one in their Lord. Oh, dear sirs, help it on! The work would indeed be a happy one, for it would, by God's grace, be a hand-book which would cheer the sorrowing, strengthen the fainting, teach the ignorant, lead into the right way those who are now wandering, make rich with spiritual blessings the poor, and help to comfort with bright hopes of a better life to come many who are now sore tried in this life. Help it on, then, in the love of Jesus, whose dear name it will exalt and magnify, and be assured that it will be accepted in our hearts, recognised in our families, valued in our parishes, used throughout our dioceses, thankfully and lovingly received everywhere as the Church's Book of Praise.

THE PRESIDENT.—Ladies and Gentlemen.—The excellent and interesting paper we have just heard, and which has revived, and, I am sure, quickened, our interest in the subject of this night's proceedings, and for which our best thanks are due to Mr. Higgins, makes me more unwilling to ask at your hands the favour I have reason to prefer, and that is, leave of absence from the conclusion of the meeting. I should like very much to have heard the opinions of those gentlemen who are able to address you on different matters of Church Music; and I dare say we should have had our feelings of love and respect stirred up towards some of our great writers of those beautiful hymns whom we love to honour. The hymns of my own predecessor, for instance, in the see of Bath and Wells, the saintly Ken, and the hymns of him whom the whole Church of England reveres, Mr. Keble, raise feelings of love in all our hearts, and stir up the feelings of Christian love within us. I say I should like to have heard the opinions of our friends who will speak upon this subject; but the truth is, I am obliged to return to Wells to-night, the reason being that one of my sons, who is going on duty to his regiment in India, has got two days' leave. (Loud cheers.) I feel you have now granted me my leave of absence; but before I part from you, I should like to say how very deeply all our feelings have been stirred up by this Congress, and with what unspeakable pleasure we have had communion, and forgotten for a time any of our differences. I feel truly grateful to this immense assembly, which has filled this vast hall, for their behaviour, and the encouragement they have given us throughout. I am not aware what the precedents of Church Congresses are; but you may be quite sure a Congress has not been as successful as this has been without a very large amount of labour on the part of those who have prepared it. There are, on both my right and left, gentlemen who I know have worked for many months, giving the best of their thoughts and time to produce the result which we have now had the benefit of; and I am quite sure you feel as I do, that we owe a very deep debt of gratitude to those hearts and heads and hands which have prepared the Congress. I will just, as I go by, pay my respects to the worthy Mayor; and allow me to bid you farewell and God bless you!

The Bishop of Nova Scotia then occupied the chair, the audience rising and applauding as the Right Rev. President retired from the platform.

DISCUSSION.

DR. ARNOLD (of Winchester).—I came here this evening expecting to hear Mr. Barnby's views on Church Music; but he has only given us his views on the management of choirs, the duties of the clergy in regard to choirs, and his own particular ideas as to whether Oratorios should or should not be performed in cathedrals. For myself, I come from my organ-loft in Winchester Cathedral, intending to give my opinions on the music which is now being performed in churches, and which I think is calculated to do great mischief. I may say, in addressing you, that the *Musical Times* is a paper well known to all musicians. It is, in fact, the only Church paper we have which has a large circulation with regard to Church Music. The circulation is, perhaps, 15,000 monthly. For some time past the opinions given in the *Musical Times* on Church Music have been in one direction—Advance, advance, advance! The music has advanced, and advanced in such a manner, that when one enters a church now, one hears such stuff that one is ashamed to go again.

A VOICE.—Which church?

DR. ARNOLD.—Churches generally. I am speaking generally of music now. I wish to speak of Psalmody and Hymnody—"Hymns Ancient and Modern," and the work just published, "The Hymnary." As regards "Hymns Ancient and Modern," there are many good tunes; but the harmonies are very bad in the larger number. "The Hymnary" I consider to be, in some respects, an advance on "Hymns Ancient and Modern" (in the same style, understand me), and calculated, therefore, to do even more mischief; and I am speaking simply and solely in an artistic sense of the music. Of course I expect to be asked to prove what I am saying. A man may be exceedingly popular and yet altogether wrong. In fact the question generally asked now is, Is he a popular person? Well, suppose the question were asked of myself, I should say, "No, I am not a popular man; certainly not." I have never taken the necessary steps to ensure popularity. I have never been able to circulate, to the extent of 15,000 monthly, my views. I will begin to explain to you why I consider these hymns to be bad. I will quote the opinion of one of our greatest Church writers, Dr. Crotch. He was formerly Professor of Music at Oxford, the chair of which is now held by Sir F. Ouseley, a most distinguished musician. Dr. Crotch, writing on Church Music as an art, says: "Music may be divided into three styles—the sublime, the beautiful, and the ornamental." Now the sublime style of music is the most elevating and most soul-stirring which can be conceived by mortal man. It requires a high intellectual power to conceive anything of the kind. As a specimen of the truly sublime, I may give you the opening part of "Worthy is the Lamb" of Handel. Where can you find anything finer than that? If you wish another specimen, take "His body is buried in peace." These are specimens of the truly sublime which will last to the end of all time. A hundred or more years have passed, yet we know these are great works and great conceptions in art. The next style, the beautiful, is one degree less in value than the sublime, and it may be explained in this way:—The beautiful combination is the result of softness, delicacy, smoothness, and a certain amount of solidity in harmony. The two are generally combined in fine music. Take Handel's "Round about the starry throne," and you have the combination of the two things. The third style is the ornamental, and it is of less value than the two I have previously spoken of. It is the result of abrupt variation and peculiar melody; and as regards harmony, there are other peculiarities into which I will not now enter. I maintain that the Church Music of the present day, instead of being written in the sublime style, at which each Church composer should aim, is in the ornamental or lowest style of art. I maintain that the greater part of the music in "The Hymnary" is unworthy of Church Music. I am asked constantly, "What can you recommend in the way of Church Music? Do you know anything with a 'swing' and 'go'?" Dear me, I don't take this view of Church Music, but a much higher one. I had a gentleman the other day who attended a meeting with regard to music for a parochial choir festival, and he said he had so much of this extreme music, that he begged to say

he hoped we should select no music written within the last 150 years. This is a violent reaction caused by so much "swinging" and "going." As I have not the time to discuss this matter as fully as I should like to do, I think I will write about it. I should like to have had some views of Mr. Barnby's to combat; but really I think you must have learned very little from him about Cathedral Music.

REV. J. A. SEATON (Cleckheaton).—The small claim which I have on your attention to-night, perhaps, may be based upon the fact that for seven years I have been musical secretary and editor, and, to all intents and purposes, choir-master of a Yorkshire Choral Union. The particular musical matter which I wish to enter upon to-night is the relation of the clergy to that special part of their duties, which is commonly known as intoning the service. Most Acts of Parliament have an explanatory clause; and though my speech will certainly not be as long as some Acts of Parliament, nor, I hope, so dull, yet I must begin with an explanatory clause. First, I shall use the term "precentor," not in the sense of that functionary in a cathedral whose luxurious repose of his book upon his stall was—I do not say is—an apt illustration of his own luxurious repose,—I shall use the word "precentor" in its literal sense as a reader of the Church's services, be he precentor of a cathedral, or merely the priest of a parish church. The word "monotone," as its name implies, I shall use for the special mode of musical recitation which is confined to one single note. The word "intone" I shall use with reference to the special mode of musical recitation which involves inflexion and the use of several notes. When at Oxford studying logic, we were taught a convenient formulary for classifying everything. Everything was either A or not A, and that was supposed to be exhaustive. So I would classify the clergy by dividing them into those who can sing and those who can't. Further than this, I would subdivide each of these classes. First, I take those who can't sing, in order that we may get rid of them. There are two classes of these men: those who can't sing and know it, and those who can't sing and don't know it. As regards the first, I am very sorry for them, but am very glad they do know it. As for those who can't sing and don't know it, I pity them intensely, and I think they stand in need of somebody who should hold the same relation to them which a prominent member of the House of Commons is facetiously said to hold towards the present Government—the relation of a candid friend. Clergy of this kind want somebody who will take them kindly by the arm, and say, "My dear fellow, why do you try and sing the service with a voice like a peacock?" I would ten thousand times rather hear the responses and prayers read (in the popular sense, and not the technical), than badly intoned. I pass on next to those who can sing, and they may be divided into two classes. By the word "can" I mean those who have the power; and by "sing" I do not mean make a musical noise, but are able to sing in tune and time. The first class are those who could if they would, but won't take the pains to learn. The second are those who can and do, and who do it well. As to the first, if they have an ear at all, I would recommend them to monotone the service for six months, and not try to intone it, and then go away and learn to sing in tune and time, and learn what tune and time mean. Moreover, practise with an instrument first, and then try to sing unaccompanied. Having first put the notes down, try to sing a certain phrase of music until you can sing in perfect time, and keep the pitch without an instrument. There is often something very sad even in the beginning of a service. The most difficult thing we have is the Confession. Every sentence gets a trifle lower, until, at the latter end, we are down nobody knows where. Now a little real practice in music would enable the precentor to catch with his ear the slightest depression on the part of the choir, and to sharpen his own next sentence a trifle, so as to raise it. Then, after having learned to sing, and made it a study, go on to intone. As to those who can sing, and do sing well, they have need of one word of musical exhortation and one word of spiritual exhortation. My word of musical exhortation is, that it is a great mistake to think that the responses in

the choral service are the easiest part in it. Not very long ago I was in a building where perhaps the finest service in England is sung. Coming home, I was asked what I thought of the service. "The anthem," I said, "and the Canticles were most beautiful; the Hymns were very fair; the Psalms were bad, and the Responses were execrable." The reason of this is that constant repetition begets carelessness, and carelessness begets musical faults of tune and time. And now for my word of spiritual warning. There is an old saying that familiarity breeds contempt. I am sadly afraid that the saying is only too true of spiritual matters; for there is not only the carelessness about the music, but the question of formalism and heartlessness; and this is a special danger for us clergy from our very familiarity with sacred things. But this is no argument against intoning. It is often said those who intone the service cannot do it from the heart. Why, bless my heart! those who read the services may get into just as formal and careless a way, and at least intoning has the merit of concealing all individual peculiarities. Reading the prayers may be just as heartless as the most elaborate singing of them; and therefore the word of spiritual warning I would give to all my brethren is this:—Try ever to be true precentors, leaders of God's praise in God's house.

REV. B. COMPTON (St. Paul, Covent Garden).—I desire to offer to you a few practical remarks, taken from the side of the clergyman rather than of the musician. I desire, first of all, to join heartily in the aspirations of Mr. Higgins, that the time may come when we shall have a universal hymn-book for the whole Anglican communion; but, as he said, there are many difficulties to get over first of all, and I think the best way in which we can co-operate with him is to face those preliminary "hard impossibilities" which he has alluded to. The first kind of difficulty we have to contend with is a very serious one indeed, and it is that anything like a perfect hymn-book actually does not exist at all. I'll appeal to any one who has had experience, either in editing a hymn-book, or in carefully selecting the hymns for public worship, if there are not many occasions and days for which we do not possess good hymns at all. These hymns we have yet to get, and they cannot be produced to order. The second great difficulty which meets us in this endeavour is a worse one still; and here I hope I shall not offend the susceptibilities of any one present, for I am afraid I shall have to express myself about hymns somewhat in the way Dr. Arnold did just now about the music. It is that the taste of our congregations is not yet brought up to the mark of really appreciating what are good hymns and what are not. In bringing this heavy accusation, I will only justify myself by asking you whether you do not find in your collections of hymns many which are utter trash. I must confess that, going sometimes to my brethren's churches, it is perfectly amazing to me how people do contrive to select the very worst hymns out of such an excellent book as "Hymns Ancient and Modern." Therefore I say, that as long as this defective taste in hymns exists, it would be a pity to precipitate matters and stereotype, for we do not know how long, any collection of existing hymns. We want a great improvement in our taste for sacred poetry. The truth is, I believe, that everybody who learns to sing, learns it upon words so utterly unmeaning and so exceedingly silly, that they get out of the habit of necessarily attaching a sensible meaning to the words which they sing. I will not detain you longer upon this; but I wish to offer a few practical remarks upon another subject touched upon by Mr. Barnby. First of all let me, as a perfectly non-musical man who cannot sing, and knows it, thank him most sincerely for his decisive opinion that our hymns should be sung in unison. I speak as a practical clergyman who takes great interest in choir practice, and invariably attends it in his own church. But if anybody knew the trouble of trying to deal with people who want to sing in parts and don't take the trouble to come to practices, and the difficulties which ensue in consequence, they would most heartily welcome such an opinion as Mr. Barnby's; and I only wish it may be spread far and wide, and dinned into the ears of our choirs. I

believe most of the audience to-night are laymen, and I would impress upon them the good they may do in getting the incumbent of the parish to attend himself to the musical practices, as far as he possibly can. I do not know why it is, but it certainly is so, that things go wrong if he is not there. Very often, indeed, other people know a great deal more about the matter than he does. But his position is accepted as a sort of authority; and if he conducts it carefully, without intruding his own opinion where it is not wanted, the choir practice will go on in a way it will never do if he does not attend it personally himself. Lastly, let me say a word on the relations, which, I believe, are very important, of the incumbent and the organist. No work is ever well done in combination unless each person sees his own business and sticks to it. The positions of the clergyman and organist are perfectly well defined. The clergyman's business is to make himself thoroughly master, as a scholar, of the meaning of the hymns he wishes to be sung, and the expression he wishes to be given to them, and, on the part of the congregation, to make known to the organist the kind of expression he wants, leaving it to him to carry it out as his skill will dictate. Here, I believe, we who can't sing and know it, really possess some slight advantage over those who can sing a little and know it, because we must at once feel it perfectly absurd to have any musical opinion. All we can do is to exercise the common musical taste which, I believe, every human being has, whatever his ear may be, and ask for a musical rendering of the intellectual expression which we desire to be given. Lastly, from the bottom of my heart, I would impress the exceeding desirableness of every man in Holy Orders in the Church of England having some musical education. If you knew what it is to have none, and to be unable even to "raise a hymn" at any quiet service or children's gathering, you would feel, as deeply as I do, what an enormous advantage it is to have some musical power. I earnestly trust, among the many schemes for the improvement of the education of the clergy, which is grievously wanted in many points, this will not be forgotten.

PRECENTOR VENABLES (Lincoln).—The stirring words which fell from Mr. Seaton have roused the precentor of a Cathedral church from his luxurious ease,—I cannot say from his cushioned seat,—to say a few words upon what I feel to be the duties and responsibilities of a cathedral precentor. Let me say—and I am sure I am speaking for my order—how deeply thankful I feel to Mr. Barnby for the kind views he has so admirably set before us. I rejoice to have heard them, and to know that they will be printed and go forth, and that hundreds and thousands who are not here will have the privilege of reading them. Our Cathedral service has been set before us this evening by Mr. Barnby in its true character as a meditative service. It is not expected to be a service in which all should join; and let me beg those who are present here, who go to Cathedral services, not to attempt to join in music to which they are unaccustomed. As Precentor of our glorious Cathedral of Lincoln, it is my delight to attend the services twice every day for the greater part of the year; and I am sorry to say that my enjoyment of those services is much marred by the presence of those who cannot sing and don't know it, and yet attempt to join in anthems and services. Before now I have had to turn to some one standing near me in a stall, and beg him to reserve himself for the chorus, when I have found him join in Spohr's "As pants the hart." I hope this, the true idea of Cathedral services, will be more appreciated—viz., that it is a meditative service. There are portions where we rejoice to have the congregation joining, such as the chanting of the Psalms. If they cannot sing, let them do it *soffo voce*, and not spoil that which I feel is a most glorious and instructive part of our worship—the Psalms of David. But in the other parts, let them regard the services and the anthems as a chanted sermon, and let them devote their minds and thoughts to meditating upon the glorious truths set forth in that Creed set hymnwise, the Te Deum, the glorious Canticles, which set forth the mysteries of the Incarnation, and the coming of the Lord as a light to lighten the Gentiles. If they cannot sing, let them meditate upon those glorious truths which are set forth musically. Some hard things have been said

to-night of modern music. I rejoice to think, with one who speaks with authority (the present Bishop of Carlisle, who is an accomplished musician, and took, while Dean of Ely, a part in the musical services himself), that the music of the present day is quite equal to anything that has been produced in former years, and, as the Bishop of Carlisle said, our resources are by no means exhausted. In our own Cathedral, we desire to be catholic, and not to adopt any school of music, and run in any narrow road. We take the oldest services, the glorious inheritance we have received from our Aldrich, Farrant and Boyce; and I often have the pleasure of listening to Mr. Barnby's music, and last week heard it with very great enjoyment in my Cathedral; and sometimes I listen also to the music of Dr. Arnold with very great pleasure also. I feel very much indebted to Mr. Barnby for what he said about hymn-singing; for the service has lost one great portion of its use if the congregation attempt, without being able, to take an intelligent vocal part. I would desire that the Cathedral service on Sunday should never take place without a hymn to a simple tune, in which all can join; and I agree with Mr. Barnby that this should be in unison. When one's ears are tortured, as they are, by the attempts of persons to indulge in the horrible screech which is known as singing counter, one longs for the solidity of sound when all are singing with one voice and one word and one note. I am thankful to Mr. Barnby for what he has said, and am thankful to think the time is coming when it will be possible to have musical festivals in our Cathedrals,—a true musical festival,—when we shall have an oratorio, or portion of an oratorio, performed as part of the religious service. There is no place where our glorious Oratorios can be so properly performed as in our Cathedrals,—not as shows or spectacles, for which people should pay money, but as portions of the worship of God, and as a faint prelude to that glorious service in which we trust, through His grace, eternally to join.

CANON WALSHAM HOW.—Just two or three words only upon a few points which struck me during the course of this debate. You have just listened to the representative of a Cathedral service—the meditative service. I stand here as the representative of a purely country parish, where the service must be necessarily, if it is good for anything at all, congregational. Let me ask you first of all to make your service reverential, helpful to devotions of the people. This I think is best done by adopting a low monotone. I do not think taking the G, and having the note given you, a good plan. It is too high for the ordinary congregation. I think most clergy can read very reverentially on a monotone not higher than F; and I think in that way you can get really good responding, and I could never get it without. I have had non-musical curates who were able, except in very long prayers, to keep very fairly on their monotone. Besides the strain on the voices in the responding, there is the difficulty of keeping up the pitch when the note is higher than the natural note: although in the Creed and Confession the thing may be done by the organ playing a soft harmony. I protest against the service in which the clergyman reads up and down all the time, and the choir finishes up each prayer with an "Amen," dropping the half note from nothing at all. It always strikes me as one of the most painful things in the way of a church service, and I really wish those who are obliged, from the natural conformation of the thorax or some other cause, to read up and down, would let the whole thing be said, and not sung. Let me say a word about hymns and hymn-tunes. I should like to mention a plan which I have found to promote congregational singing. I always, in the evening service, choose a very popular hymn and tune for the place before the sermon; and the choir are instructed to cease singing during the last verse but one, leaving it entirely for the congregation. A great many hymns fall in exceedingly well with this, especially such as end with a doxology; and the effect is excellent. The people thoroughly enjoy their verse, and the outburst of the choir in the final verse is most telling. There is one more thing: do let us invite our congregations to join in the practices, if it only be a practice of an hour before the evening service. You can get a great

many to come; they do come, and it very much helps the congregational singing. What we want in hymn tunes is really popular music, and yet thoroughly good music. I would, as a great musical composer said to me not long ago—Mr. A. Sullivan—adopt this as a principle in selecting hymn tunes:—let us have thoroughly popular tunes, but never one bar of bad music. That was his dictum, and a very good one it is. I would protest, with Dr. Arnold, against sensuous rhymes set to jingling French love-songs. We want hymns set to stirring music, and we want to train our children to sing. Let us have children's services, with bright sparkling hymns and good music, and we shall attract the children to the Church, and make them love it and its services. The music should be not only good and popular, but also as reverential as it can be. I think we err in that sometimes. I will give an instance: Have you never heard the "Kyrie," that touching penitential prayer after each Commandment, sung to some melody that took a long range, and was very pretty, no doubt, but was very unsuitable to a humble prayer? The "Kyrie" should consist of but a few notes, and should be very penitential in its tone. I have just one thing more to say—Ought not that service, of all our services, which should lift our hearts up to the throne of God most blessedly, to be helped, above all others, by musical rendering, if possible? I know there are difficulties in the way very often; but I do think that we want the helpful voice of singing in our service of Holy Communion. Let me just tell you what I have found to answer very well in a country parish. I have never admitted anyone to my choir, not a communicant, except children; and it ought to be a principle in our choirs, for those who lead the singing ought surely to be patterns to the congregation in their lives. I have always had a capital band of earnest young men, some good singers and some not very good. But all have been communicants. Now I found that some came to Holy Communion one Sunday and some another. There was no fixed rule. So at last I said, "If you will all come on some one Sunday we will have music." They all closed with the offer, and always, once in a month, at an early celebration, we have music. They always come and sing Marbeck's simple unison music, and a hymn, and we end with the "Nunc dimittis." The way in which this has drawn the people is wonderful, very many finding the musical expression of this, our highest act of praise, most helpful to them. This whole subject is one which deeply interests me, and I cannot sit down without joining in the thanks we all offer to Mr. Barnby for his most admirable paper. I am sure there are many present who must have known what it is to have their hearts lifted up to God in some of his beautiful hymn tunes, such as "The endless Alleluia."

THE RIGHT REV. CHAIRMAN.—Allow me to express my regret that your own Bishop has not been here to close this most interesting series of meetings. I am quite sure that all of us who have sons and daughters must sympathise with him, and feel there was quite sufficient cause for his brief absence. Without detaining you longer, at this late hour in the evening, let me express the very great satisfaction I have had, in coming from the other side of the Atlantic, in having had the opportunity of being present. There were one or two subjects, particularly that of the merits or disadvantages of an established or disestablished Church, and the matter of Synods, of which I have personal experience, and upon which I should like to have said a word or two; but having been accustomed for many years to a dryer though colder climate, the damp of this last week has so far affected my throat, that I thought it would be more prudent to keep quiet. I will only say that we on the other side of the Atlantic have not the great advantages you have in coming together from year to year in assemblies of this kind, although, probably, you who have these advantages do not fully appreciate them. It is six years since I had the advantage of being present at a Congress, and it was with great satisfaction I found this Congress being held during my present visit. It has more than answered my expectations. These great gatherings, and the eloquent, able, high-minded and spiritual speeches we have heard, I am sure must be a benefit to us all; and

"From the rising of the Sun."

FULL ANTHEM FOR THE FEAST OF THE EPIPHANY.

COMPOSED BY THE REV. SIR F. A. GORE OUSELEY, BART.,

M.A., Mus. Doc., Praeceptor of Hereford, and Professor of Music in the University of Oxford.

Malachi i, 11.

London: NOVELLO EWER & Co., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.) New York: DITSON & Co.

TREBLE. *mf* From the ri-sing of the sun un-to the go-ingdown of the

ALTO. *mf* From the ri-sing of the sun un-to the go-ingdown of the

TENOR
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BASS. *mf* From the ri-sing of the sun un-to the go-ingdown of the

ORGAN. *mez. f*

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FROM THE RISING OF THE SUN.

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FROM THE RISING OF THE SUN.

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up un - to . . . My Name, thus saith the Lord.

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for myself, it will be a benefit to my people when I go back and carry to them something of that I have received here. I will now call upon you to join in singing the Evening Hymn. We have heard a good deal about singing; but I am sure nothing could have been more gratifying than the manner in which the hymns have been sung at all our meetings.

CRYSTAL PALACE.

THE production of M. Felicien David's Ode Symphony, "Le Desert," at the fifth of the Saturday concerts, though carefully prepared, produced but little effect. The work has but small merit, even the Oriental colour with which the composer has endeavoured to invest it being strained and artificial throughout. Dr. Hans von Bülow's rendering of the concerto in E flat of Beethoven, at the sixth concert, provoked comparisons which we, who cannot allow the display of his memory to form a portion of the exhibition, consider to his disadvantage. He is essentially an astonishing player, but interest too often flags with the listeners when astonishment ceases. Of his executive power there cannot be two opinions; but that he occasionally sacrifices his reverence for the author in the desire to assert his own individuality, is made too evident to us to admit of a doubt. His reception, however, proved that he has gained the unqualified approval of a large portion of the musical public; and whether he may be the "lion" of the day or of years, his attraction at present is more likely to increase than to diminish. A feature of this concert was also M. Gounod's sacred piece, "Abraham's Request," an eloquent composition, excellently sung by Signor Gustave Garcia, and directed by the composer. The Elegy for pianoforte and orchestra, by M. Silas, which was given at the seventh concert, is a work deserving many hearings. It is melodious and delicately instrumented throughout, the pianoforte part (finely played by the composer) being written with a grace and fluency which should render it a favourite with all pianists. M. Silas was warmly applauded both in this composition and two of his, smaller works, "Malvina," and a well written Gavotte—and, indeed, so cordial was his welcome that we may now hope to hear more of him and his works in public than we have hitherto done. Sir Julius Benedict's Symphony in G minor, completed expressly for performance at the Crystal Palace, produced a profound impression at the eighth concert, on the 22nd ult. Of the first movement and the "Scherzo," we have spoken when they were given for the first time at the last Norwich Festival. The "Andante con moto" and final "Allegro con fuoco," are well worthy of being associated with the movements already written, the "Andante" being charmingly melodious, and the "Allegro" (a highly effective example of passion without noise) concluding the work most appropriately. The composer was called for at the termination of the Symphony and loudly applauded. We have little to say of the vocal music at these concerts. Amongst many singers of established fame, we have had some whose efforts were not of sufficient merit to warrant special mention.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE third season of this Choral Society was worthily inaugurated on the 30th October, by a performance of Handel's little known Oratorio "Theodora." The exhaustive analysis of this fine work, by Mr. G. A. Macfarren, which lately appeared in the *Musical Times*, renders any comments upon its merits unnecessary; but we may say that the effect created upon us, by its recent performance, under Mr. Barnby's direction, at the Hanover Square Rooms, was so materially enhanced by its rendering with all the resources at the Albert Hall, that we may hope at least for an occasional hearing of this amongst the many Oratorios of Handel which have lately been rescued from comparative obscurity. The choir showed unmistakable signs of improvement, especially in the soprano department, the freshness of these voices giving much brightness to the whole of the choral music: this was particularly observable in the choruses, "All

pow'r in Heaven above" and "He saw the lovely youth," both of which were given with great decision and beauty of tone, "Venus laughing from the skies" (in which a good effect was gained by the altos singing the upper part, instead of the first tenors), "Blest be the hand" and "O love divine," may also be cited as amongst the best of the choruses, the points being so well taken up as to prove beyond doubt that much care had been bestowed in the preparation of the work. The soprano solos were finely sung by Madame Otto-Alvsleben (the well-known song, "Angels, ever bright and fair," being, as might be expected, the most generally admired), and Miss Julia Elton and Miss Dones (the former giving the music of *Didimus* and the latter that of *Irene*) gained warm applause throughout. Mr. W. H. Cummings sang, as he always does, with the feeling of a true artist, creating a genuine effect in the air, "Though the honours," and Mr. Thurley Beale in "Go, my faithful soldier" and many other portions of the somewhat trying music of *Valens*, showed that he is making rapid advances as an Oratorio singer. Dr. Ferdinand Hiller's additional accompaniments to the work were used on the occasion, Dr. Stainer presiding with his well-known ability at the organ. The "St. Matthew" Passion music of Bach, given at the second concert, on the 11th ult., is now (happily) too well known to need comment. The performance of the work, too, by this Society is periodically looked for by the lovers of sacred music, for every member of the choir feels a pride in knowing that, through the perseverance of Mr. Barnby and the willing co-operation of his forces, one of Bach's grandest creations has been firmly established in public favour, and therefore exerts himself to the utmost to develop its beauties. The chorals produced a profound impression, and the choruses were sung with that perfect balance of tone which we have already mentioned; but we cannot like the effect of the cornet strengthening the chorale in the opening chorus; we know that it is difficult to make this subject sufficiently prominent, but it is by the voices alone that the attempt must be made. Miss Emily Spiller acquitted herself fairly in the soprano solos, and Madame Patey in the air "Have mercy upon me" (the violin *obbligato* delicately played by Mr. Pollitzer) elicited the warmest applause. Mr. Cummings gave the whole of the tenor music with exquisite finish, and Mr. Thurley Beale sang the principal bass part with care and judgment, Mr. Pope displaying a well trained voice in some of the subordinate bass solos. Dr. Stainer played the organ part with the discrimination of a well trained—and therefore unobtrusive—artist; and Mr. Randegger was of the utmost service in accompanying some of the recitatives at the pianoforte. The concerts were conducted by Mr. Barnby, who received a cordial welcome, both from the choir and audience, on his first appearance for the present season.

DAILY EXHIBITION CONCERTS.

WITH the simple desire that justice may be done, do we recur to the story of these concerts. Such an enterprise as that which came to an end in the Royal Albert Hall on the last day of October, should not pass into history without the notice clearly its due. As an enterprise, it was unique in the annals of music. Those annals record many and great achievements—many a speculation daringly in advance of its time—but they may be searched without result for a parallel to the Exhibition Concerts. The conception of the enterprise was boldness itself, and seemed an absolute defiance of all the conditions of success. To propose giving a classical orchestral concert every day, for more than six months, in a huge building on the outskirts of London, must have struck not a few timid or very practical souls as little short of madness. But those who made the proposal, and undertook to carry it out, were no candidates for Bedlam. They knew the risk, and they also knew the certain good that must be gained, whatever else was lost. He who would reap a harvest, first sacrifices the seed, and in full view of this universal truth, were the Exhibition Concerts begun. That they were not supported, even to the moderate extent hoped for, is a fact; it is a fact likewise, that nothing availed to alter

their rigidly educational tendency. As a rule, *entrepreneurs* know how to adapt themselves to the public taste, and can change their tactics as easily as their coats. But under all circumstances, the managers of the Exhibition Concerts kept the even tenour of their way, never swerving an inch from the path at first marked out, and never permitting themselves to lose sight of their original goal. The public came or stayed away—more often they stayed away than came—but every afternoon Mr. Barnby or Mr. Deichmann was in attendance, with his orchestra, and the prescribed work was done as carefully as though the Hall had been full. Who can tell how great was the influence of this unflinching purpose? It brought a new element into the public demonstration of art—an element above and beyond the question of pecuniary gain, and taking music into account before aught else. Here was something new under the sun, and even the scarcely observant public, giving the matter a single thought, must have been impressed with the phenomenon. Under such circumstances it is with no ordinary pride that the managers of the Exhibition Concerts compare their actual achievements with the promises of the prospectus. Excepting only the operatic recitals, which circumstances made impossible, they did all they undertook to do. One engagement was to perform the standard works of the great masters, and this they fulfilled with a completeness needing no proof. Another was to give special attention to works by English musicians. How they were as good as their word, let Sir Sterndale Bennett, Messrs. Barnett, Sullivan, Macfarren, Cowen, Forsey, Brion, Barry, Gadsby, Thouless, Summers, Clarke, and Stephens bear witness. They further engaged to bring forward young native artists, and the name of those who actually appeared is legion, both vocalists and instrumentalists. It may safely be said that never before had native talent, whether creative or executive, such an opportunity as was afforded by these concerts. Proof that talent was actually possessed had only to be given in order to throw down the barriers, usually passed with difficulty, which divided it from the public presence. Who can tell what influence an enterprise thus liberally conducted may have brought to bear. If example be, as Butler called it, an

"imperious dictator
Of all that's good or bad to human nature,"

surely the Exhibition Concerts must have done a great work, unacknowledged perhaps, but none the less efficacious. Their true and legitimate results will appear when daily orchestral concerts are a permanent feature in the musical world of London. This state of things may be anticipated without presumption, for it is not more wonderful than, ten years ago, would have seemed the prospect of two hundred performances given in six months at Kensington Gore.

THE WAGNER SOCIETY.

The second prospectus of this Society fully justified the anticipations of those who, looking at the first, saw the absolute necessity of change. Clearness of vision in practical matters does not seem to be one of the attributes of Wagnerian enthusiasts. Otherwise we should never have witnessed an attempt to keep up a Society exclusively by the concert-room performance of Wagner's music. Were the master a writer of purely orchestral or chamber compositions the attempt might have succeeded, as it might, indeed, were he the author of orthodox operatic works. But Wagner's theory is directly opposed to the presentation of his dramatic music in a separate form. That music is part of a complete whole, and was never intended to have, nor can it have, much of beauty or significance by itself. Moreover, the fragments capable of separate performance in a manner at all acceptable, are very limited in number. This fact, the constant repetitions of last season made evident, and no one who watched the action of the Society could fail to see that it must either change its plan or die. The managers have preferred change to death, so that, now, while the Society is still called by Wagner's name, it takes within the scope of its operations, all the great masters from Bach downwards. Judging, however, by the first programme of the new season, the Society will limit

itself as far as possible, to works more or less illustrative of "advanced" ideas. This, indeed, is what might have been expected, because it is simply an expansion of the original scheme, and it supplies a distinct *raison d'être*. The Wagner Society still has a mission,—one which will secure for it the sympathy of all who desire that ideas, promulgated by able men, may have a fair hearing and a deliberate judgment.

The opening concert took place in St. James's Hall, on the 14th ult., and was well attended, but badly managed. It is no business of ours to enquire into the causes; but we hope the managers will do so for themselves, and take steps to prevent such results as those which went far to spoil the enjoyment of the audience. When there is confusion in seating the visitors, and when the conductor has to answer clamorous demands for programmes by stating that he had seen them in the course of the day, and knew they were in 'existence somewhere or other, things must have reached a very bad pass indeed. Hardly will such blunders be repeated; but it is matter for regret that they were made at all. The programme opened with the overture to Spontini's "Olympé," an opera produced in Paris fifty-six years ago. *Apropos* of its then failure, the Society's annotator quoted a remark of Berlioz, to the effect that it is the fate of genius to be misunderstood by its contemporaries, and rightly appraised only by their successors. The quotation was singularly infelicitous; first, because Spontini's work was not judged upon its merits; next, because Spontini himself was a very idol of fortune; and, lastly, because there are no signs of his music again becoming popular. Moreover, Berlioz's saying might be applied to any quack by his dupes, and, though it state a general truth, has no particular force. The overture, vigorously conducted by Herr Dannreuther, was vigorously played by the large and sonorous orchestra. Generally speaking, the performance lacked refinement, and this may be predicated of nearly all the evening's doings. Spontini was followed by Joachim Raff, who contributed his MS. concerto in C minor, for pianoforte and orchestra—a work written for, and on this occasion, played by Dr. Hans von Bülow. Let us say at once, that we are not about to join the discussion of Dr. von Bülow's merits as a pianist. The question, embodying as it does more than personal considerations, is a large one, and should be examined, if at all, at greater length than is possible here. Enough for the present, that Dr. von Bülow's strongest detractors readily admit his ability to present a work like Raff's with adequate clearness and force. The Concerto is a favourable example of its prolific author's talent. There is power in the opening *Allegro*, the treatment of which shows mastery of effect alike as regards theme, structure and colour. But the greatest impression was made by the *Andante quasi larghetto* (A flat major), a movement opening with a largely developed, pathetic, and quaintly rhythmical theme, which arrested general attention, and won unanimous approval. As the *Andante* begins, so it continues, pianoforte and orchestra being employed in a masterly way to develop a series of admirable effects. Whatever may be Raff's weakness, he is strong in orchestration, to prove which, this slow movement need alone be cited. The finale (*Allegro*) is much less satisfactory than either of the preceding movements. Very elaborate and pretentious, it is less clear and symmetrical than could be wished. On the other hand, it abounds in effective passages for the solo instrument, which result the composer, perhaps, had most in view. Herr von Bülow, who as usual, played without book, did his very best for the success of the work, and was not without reward. Two selections from Wagner's "Die Meistersinger" followed the Concerto, and one of them—introduction to the third Act—had to be repeated, for the reason, apparently, that it contains a genuine tune. After Wagner came Berlioz, with his extraordinary overture to "King Lear"—one of the strangest and wildest effusions ever due to the ill-regulated phantasies of youth. This work, we believe, had not been heard here since its very brilliant performance under the late Mr. Alfred Mellon, at one of the concerts of the Musical Society of London, in 1866. Frankly, we see no good that can come from its revival.

If such a thing be legitimate art, then, indeed, the scope of legitimate art is a wide one. Hardly could it and the overture to "Leonora" have even the smallest relationship. Dr. von Bülow's rendering of Liszt's Hungarian Fantasia was a brilliant display of his peculiar powers, and excited much enthusiasm, but it was hardly a fitting prelude to Beethoven's C minor Symphony, with which the concert ended. Feeling this, perhaps, many of the audience went away, and left the great master to pour forth his strains to comparatively empty benches. Beethoven, however, can survive ill treatment. Above and beyond all possible influences, he stands serene, with something yet to gain, it may be, but nothing to fear.

BACH'S SACRED CANTATAS.—Allusion was made by Mr. Barnby, in the Paper on Church Music which he read at the Church Congress at Bath in October last, to the numerous Sacred Cantatas by J. S. Bach, which might be used on Church festivals and during special seasons. Messrs. Novello, Ewer and Co. have already published two of these with English words, viz.: "God's time is the best" and "My spirit was in heaviness," and a third is in preparation, "O Light Everlasting" (O Ewiges Feuer), as well as Bach's setting of the Magnificat. They propose to continue the series (the translation and adaptation having been undertaken by the Rev. J. Troutbeck), and thus open to the English Church a treasure-house of sacred music of the very highest character.

SCHUBERT'S MASSES.—Messrs. Novello, Ewer and Co., will shortly publish a new edition of the five Masses by F. Schubert, in C, F, G, B flat and E flat, adapted to the English Communion Service. In each case a separate Kyrie Eleison has been arranged, to suit the responses to the Commandments. The accompaniments have been newly arranged for this edition, from the full score, by Mr. Berthold Tours. The Masses will also be published with Latin words, thus making them available for the use of both the English and the Roman communions.

His Royal Highness the Duke of Edinburgh has appointed Thursday, the 18th inst., to lay the first stone of the National Training School for Music. The Building will be on the west side of the Albert Hall. The Society of Arts, which has been mainly instrumental in promoting the establishment of the School, intends to celebrate the occasion by holding a *conversazione* and concert during the evening of the same day in the Albert Hall.

The Tuesday evening entertainments at the Public Hall, South Norwood, have commenced for the winter season, under the management, as heretofore, of Messrs. J. Baucutt and W. Blount, and are attracting large audiences. The entertainment on the 11th ult. was exceptionally good. Miss Fielding was encoired in both her songs, and Mr. F. Russell was equally successful. Two glees, "A Spring Song" (Pinsuti), and "O who will o'er the downs" (Pearsall), were well sung by the company, "The Chough and Crow" being given in response to an encore for the latter. Miss H. L. Walford supplied the literary portion of the programme in a manner that created much enthusiasm. A solo on the English concertina, by Mr. Hogwood, was highly effective, as was also a pianoforte selection, played with brilliancy by Mrs. Cleaver. Messrs. Naylor, Blount, E. James, and J. Holt also took part in the entertainment.

We have received a cutting from the "Port Elizabeth Telegraph" containing some remarks upon an advertisement which appeared in the August number of the *Musical Times*, for an organist and choirmaster to the parish church. As it is obvious that a journal has nothing whatever to do with strictures upon its advertisements, our correspondent can scarcely expect us to give insertion to his communication. Locally, the paragraph may have much interest; but we doubt whether the majority of our readers will care whether there is any "competent professor resident in the town or neighbourhood," whether the new organist will be able to make "an income of from £400 to £500 per annum," or whether the population of Port Elizabeth is or is not "15,000."

The Brompton Cricket Club gave a concert at the Vestry Hall, Chelsea, on the 12th ult., to a large and appreciative audience. In the instrumental department, Messrs. Arlidge (Flute), Augarde (Clarinet), and Henry Lahee (Pianoforte) gave some effective solos; and the vocalists who were heard to most advantage were Miss Marion Stringer, who received an enthusiastic and well-merited encore for one of her songs; Miss Fanny Cozens, Mr. F. H. Cozens, Mr. F. Clifton and Mr. Blakeman. Messrs. Sydney Cozens and C. E. Sheriff, in Rossini's buffo duet "Sir! a secret," and Mr. F. Thornton in two buffo songs, gained much applause. But the feature of the evening was Sir John Goss's Glee, "There is beauty on the mountain," which was well sung by Misses Stringer and Cozens, Messrs Sydney Cozens and Sheriff; the same quartet giving, later in the evening, an excellent rendering of "O who will o'er the downs so free." Messrs. F. H. and Sydney Cozens divided the duties of conductor.

We understand that North Wales is about to follow the example of the South, by sending up a choir to compete at the Crystal Palace Music Meetings next year.

Two Welsh Festivals have been given at M. Rivière's Promenade Concerts, which were in every respect highly successful. Miss Mary Davies, who has lately been elected to a scholarship at the Royal Academy of Music, fully justified by her excellent singing the right to the distinction which has been conferred upon her; and a Welsh tenor, Eos Morlais, gained lavish demonstrations of applause. Some characteristic music was contributed by the "Pennillion" vocalists, prefaced by a few introductory remarks from Mr. Brinley Richards; and, we need scarcely say that "Let the hills resound" and "God bless the Prince of Wales" (both conducted by the composer), aroused the usual enthusiasm.

WHILE Mr. David Lambert, a well-known bass singer of cathedral music, was officiating on Sunday, the 2nd ult., in the Durham Cathedral choir, and the chanting of the Psalms of the day was just about to commence, he suddenly fell, striking his head against his desk. Mr. Lambert's father, who was a witness of the occurrence, ran from his pew to his son's assistance, and lifted him up, but he was quite unconscious, and died immediately. The Dean at once stopped the service.

The first of a series of Winter monthly concerts was given in St. Thomas's Hall, South Hackney, on Monday evening, the 10th ult., with every prospect of continued success. The principal artists were Madame Frances Brooke, Miss Emma Beasley, Miss Denham, Mr. Henry Pope, Mr. Percy Hamilton, Mr. John Gill and Mr. Prenton. Madame Frances Brooke was encoired in a new song, "The Tempest;" Miss Emma Beasley was highly successful in the pieces allotted her; Mr. Henry Pope sang remarkably well "The Raft" and "The Village Blacksmith;" Miss Denham was twice recalled for her excellent rendering of the "May Song," from "Antony and Cleopatra," and Mr. Prenton gave, with much spirit, "Simon the Cellarer," which was loudly re-demanded. Miss Frost and Mr. Walter Hastings were the accompanists.

FROM an interesting account in the "Times" of the "Liszt Jubilee," recently given at Pesth, to celebrate the fiftieth anniversary of this artist's career, we make the following extract:—

"The festivities began with a serenade before the residence of Liszt in the Fish-Market. Not only in the square, which is of itself of a good size, but in the streets adjoining, a large crowd had collected at dusk, the windows of the houses had been illuminated, and were occupied by sightseers; two military bands were stationed in the centre of the square, which had been cleared of the booths and stands of the fishermen which you see usually there. They performed three of Liszt's compositions—the Stephen March, the Goethe March, and the Coronation March. At the end of every one of them the crowd broke out in cheers, which were kept up vigorously until the Master appeared at the window, when they began again with

redoubled energy. These cheers were the welcome on the part of the "people," and it was, perhaps, not the worst either, for probably no other crowd of the same size could have given expression to its feelings so unanimously and so energetically. Later in the evening the Municipality gave a fête in the Grand Hotel of Pesth, the Hungaria, where, besides a number of notabilities and native guests, the foreign admirers who had been attracted by the festival were likewise present, the lady admirers being the most prominent among them. A gipsy band was there, of course. At the banquet which followed, toast came after toast, enthusiasm rising more and more at each. Next day the Literary and Artistic Association sent its greeting and gratulations through its committee, at its head the most popular dramatist of Hungary, who delivered an address. Later a deputation of the town came to present Liszt with the document by which the town grants three stipends, each of 200 florins, to pupils of the National Academy of Music, conferring on Liszt the right of presentation for his lifetime; and at 10 a.m. the ceremony of presenting him with a laurel wreath in gold, which had been got up by subscription, was performed in the Great Hall of the Redoute, used for all such occasions, as the most spacious locality in the town. In the evening, Liszt's Oratorio of 'Christ' was performed before a large audience, most of whom were enthusiastic enough to enjoy the treat, which lasted four and a half hours. The third day was taken up by a banquet given by Liszt's admirers, and by a festive representation of one of the popular pieces in the National Theatre, at which all the foreign guests made their appearance, although, as the play was performed in Hungarian, they can scarcely have derived much enjoyment from it."

A VERY good musical performance was given by the pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, Regent's Park, on the 31st October. An air, with variations by Hesse (excellently played on the organ by Mr. W. Allen); the solo, "It is enough," from "Elijah" (carefully rendered by Mr. Edward Long), and the chorus, "There is joy," from Sullivan's "Prodigal Son," were most deservedly applauded; and sufficient evidence of the careful training to which the students are subjected by Mr. Edwin Barnes, the professor of music at the Society's schools, was given throughout the concert to warrant us in awarding the utmost praise to the system pursued in the institution. The chair was occupied by the Rev. Walter Peile.

THE Harvest Festival was held at St. John's, Waterloo Road, on the 14th ult., the most noticeable feature of which was a new hymn, written and composed by Mr. C. Castell, the organist. The whole service was admirably performed by the efficient choir of St. John's, under the superintendence of the Precentor, the Rev. S. Little, curate.

MR. F. A. BRIDGE's Concert and Operetta Party appeared at Beaumont Hall, on the 15th ult., the artists being Miss de Seale Penson, Miss Fanny Emerton, Mr. Arthur Thomas, Mr. T. C. Travers, and Mr. F. A. Bridge; Pianist, Miss E. Stirling. The first part consisted of a concert, the second of Sullivan's comic Operetta, "Cox and Box."

A CONCERT, in aid of the building fund, was given at All Saints' School, Kensington Park Road, on the 20th ult. The vocalists were Madame F. Lancia, Miss A. Dwight, Miss D'Alton, Mr. Stedman, M. Pierre Méjanel, and Signor Caravoglia, all of whom were very successful in their songs and concerted pieces. Mr. Otto Booth gave a violin solo, and Mr. E. H. Birch, besides playing a piano solo and joining Mr. Booth in a duet, accompanied the whole of the vocal music. Mr. H. C. Hullett conducted.

An evening concert was given on the 24th ult., at the Bow and Bromley Institute, under the direction of Mr. Henry Parker, at which the following artists appeared:—Miss Ellen Horne, Miss Estelle Emrick, Mr. Stedman, Mr. Frank Elmores, and Mr. Thurely Beale; Cornet-à-piston, Mr. Reynolds. The concert was highly successful, and the able exertions of the clever concert-giver and his supporters were much appreciated by a crowded audience.

THE third of the "Musical Evenings" was given at St. George's Hall, on the 19th ult., before a large audience. Schubert's posthumous string Quartet movement, in C minor, was well played, but coldly received; the string Quintet of Beethoven, in E flat (Op. 4), however, exciting the hearers to an enthusiasm which—considering that it contains five movements, and was placed at the end of the programme—affords ample proof of the growing taste for the highest chamber music. One of the principal features of the evening was the performance of Sir Sterndale Bennett's pianoforte Sonata, "Maid of Orleans," by Mr. Walter Macfarren. Each movement of this charming work was given with an artistic feeling and a just appreciation of the intention of the author, which elicited the warmest applause, and a re-call for the performer so earnest and spontaneous as to deserve a record in these days, when such compliments are too often bestowed rather as a duty than as a recognition of merit. Mr. Macfarren's rendering of the pianoforte part of Schumann's "Fantaisie-Stücke"—in which he was joined by Mr. Henry Holmes (violin) and Signor Pezze (violinello)—was also deserving of the highest praise; the "Romance" and "Humoreske" especially, being given with a perfection which appeared thoroughly appreciated by the listeners, who could scarcely be restrained from attempting an encore. A smoothly-written solo for the Viola, by Mr. Henry Holmes, was excellently played by Mr. Burnett, and Miss Abbie Whinery contributed some well-selected vocal pieces, accompanied by Mr. Stephen Kemp.

A TESTIMONIAL, consisting of a splendidly illuminated address on vellum, and signed by all the Professors of the Royal Academy of Music, has been recently presented to Mr. G. A. Macfarren, congratulating him upon the success of his Oratorio, "St. John the Baptist," at the Bristol Festival. The presentation took place at the Academy, Sir Sterndale Bennett, the Principal, surrounded by a large body of the Professors—many of whom had been Mr. Macfarren's fellow students—prefacing the proceedings by a speech which, though brief, was happily expressive of the feelings of his brother artists. It is now definitely announced that "St. John the Baptist" is to be given this season by the Sacred Harmonic Society; and coupled with this statement, we are told that Sir Michael Costa has withdrawn his Oratorio "Naaman," to make room for the new work; a graceful act which we are certain will be fully appreciated, not only by the composer, but by all who desire that our native artists shall be ensured a fair hearing. The Oratorio will be shortly published by Stanley Lucas, Weber and Co.

ON the 7th ult., the St. George's Glee Union gave its monthly concert at the Pimlico Rooms. The principal vocalists were Miss Janet King, Miss Clara Buley, and Mr. Howells, all of whom were highly successful. Mr. Tamplin's brilliant execution of a solo on the harmonium was warmly received. Amongst the glees and part-songs "Oh! my love is like a red rose" and the "Carnovale" were the most admired. Mr. Garside conducted.

THE second of the "Monthly Popular Concerts" at Brixton, so ably conducted by Mr. Ridley Prentice, took place on the 18th ult. Beethoven's Sonata in E flat (Op. 31, No. 3) displayed to great advantage Mr. Prentice's qualifications as a classical pianist; and he was also highly successful in the pianoforte part of Lady Thompson's Trio in D minor, in which he was ably assisted by Mr. H. Holmes (violin) and Signor Pezze (violinello); and in Mendelssohn's duet Sonata in B flat, for pianoforte and violinello, with Signor Pezze. The vocalists were Miss Purdy and Mr. Ernest Law.

HERR VON BULOW's first Pianoforte Recital this season, was given at St. James's Hall, on the 19th ult., and attracted a large audience. A Fantasia by Hummel (Op. 18), Bach's Italian Concerto, Beethoven's Sonata (Op. 100), and Sir Sterndale Bennett's Sonata the "Maid of Orleans," were the principal features in the programme; and we need scarcely say that all these works were given with the artist's usual fluency and marvellous executive power, the applause however, being so indiscriminately bestowed as

to leave us to imagine that Bülow-worship is rapidly becoming a mere fashion. The whole of the pieces selected were, as usual, recited entirely from memory; a practice which, perhaps, has the effect of making musicians feel even more nervous than those listeners who are unaware of the excessive difficulty of this self-imposed task.

THE Brixton Choral Society performed Mr. Sullivan's Oratorio "The Light of the World," for the first time since its production at the last Birmingham Festival, on the 24th ult., with much success. The principal vocalists were Madame Florence Lancia, Madame Poole, Mr. W. H. Cummings, Mr. J. R. Alsop, and Mr. R. Stroud. Mr. Sidney Naylor presided at the pianoforte, and Mr. Byrom at the organ. Mr. Sullivan was called for and enthusiastically applauded at the conclusion of the first and second parts. The work was ably conducted by Mr. William Lemare.

REVIEWS.

NOVELLO, EWER AND CO.

The Cathedral Psalter: containing the Psalms of David, together with the Canticles and Hymns of the Church, and other Hymns for Special Occasions, pointed for chanting by S. Flood Jones, M.A., Precentor of Westminster; J. Troutbeck, M.A., Minor Canon of Westminster; James Turle, Organist of Westminster; J. Stainer, M.A., Mus. Doc., Organist of St. Paul's; and Joseph Barnby. Approved by the Dean of Westminster and the Dean of St. Paul's.

We are glad to read on the title-page of this Psalter that it is approved by the Deans of Westminster and St. Paul's, for their joint approval shows that it is the result of a combined effort to secure for those two great churches uniformity of "pointing," a matter of greater moment than it has hitherto been considered, at least in London. We say at least in London, for in other parts of England successful endeavours have been made to bring about uniformity in this matter among the parishes of a Rural-deanery for example, or an Archdeaconry, if no Diocese has as yet been gathered whole into the net. As to the origin of such movements, we cannot recall an instance in which the Cathedral of the Diocese has neglected to take its proper place in endeavouring to promote them. We may mention York, Manchester, Chester, and Lincoln as cases in point; the most remarkable success attending such efforts being, perhaps, in the case of York, its authorized Psalter, whatever be its merits, having obtained a circulation far beyond the limits of the Diocese from which it sprang. But in London, hitherto, no such endeavour has been made. We trust we shall not offend too much against the maxim to let bygones be bygones, if we remark that from indifference, or what not, the mode of pointing which reserves to itself the style and title of "The Cathedral Traditional" has survived in London long after its death and burial in most of those remote country places which the enlightened metropolis sometimes affects to despise. The Traditional mode is sublime in its disregard of those aids to precision and uniformity which constitute pointing. There is indeed a principle upon which it is supposed to proceed, but in the application of the principle each member of the choir is left to his own memory or discretion, and our own ears have frequently proved to us how widely traditions may differ, and with what pertinacity differing traditions may be simultaneously adhered to. The book that lies before us gives evidence of a change for the better, which will affect not only Westminster Abbey and St. Paul's, but through them the churches of the Diocese of London. It is a matter of importance, as we have already said, to the two great Churches immediately concerned, to secure uniformity of pointing, if for no higher reason, for the sake of orderly and intelligible chanting, not only in their own daily services, but also on those special occasions, which we believe are likely to increase rather than to diminish in frequency, when their choirs will form a united body. And we think we do not rashly forecast the future when we

predict that uniformity between St. Paul's and Westminster Abbey will be felt throughout London, and that meetings of parish choirs, such as that which recently took place at St. Paul's, now so often hindered and spoiled by a painfully evident want of agreement in the mode of chanting, will be promoted, and possibly even suggested, by the very existence of a book such as this. And now we turn to the work itself, the publication of which has drawn forth the foregoing remarks. The names of the Editors are a guarantee for conscientious and intelligent work, for, as we need not remind our readers, they are all more or less distinguished, some of them remarkably, in connection with Church music, and with this branch of it in particular. We are pleased to find that they have avoided the chief snare into which most of those who have undertaken the task of pointing the Psalms have fallen—that of pointing every verse in a mechanical way, after a cut and dried pattern. They have worked on principle, nevertheless, for a study of their work shows that they have endeavoured to preserve, as far as possible, the proper accent and emphasis of the words. We say as far as possible, for no one who knows anything of the difficulty and delicacy of the work of pointing can fail to acknowledge that in many cases a choice of evils is all that is left. The Editors have evidently remembered that their business was to place before the choir and congregation a help towards singing the Psalms, in English, in an intelligent manner, with as much freedom as is compatible with the restraint of the form of the Anglican chant. We can see that there has been care to weigh and compare parallel verses, and to try to form a correct judgment in cases of doubt. Not that their conclusions will always be unanimously accepted, even by those whose fancies or prejudices do not prevent their accepting the principles of this book as sound. There are, of course, allowable differences of opinion as to the setting of words to music (for the task is nothing less than this), even within the limits of the principle we have indicated, but we suspect that a well-considered reason could be given for the pointing of each verse. We observe that by the use of an accent (somewhat too small, we venture to think) the Editors reproduce the imaginary initial bar immediately before the mediation and cadence of the chant, which is the special feature of the pointing of the late Dr. Stephen Elvey. This principle we have always considered to be sound, and after a pretty wide examination of existing Psalters we have come to the conclusion that Dr. Elvey has a claim to be regarded as the father of the improved pointing which now prevails among us, and that the Church of England owes him a debt of gratitude which is scarcely sufficiently acknowledged. We can cordially recommend this book, and even in the few instances in which we differ from its conclusions, we feel that there is much to be said on both sides. We wish it had the imprimatur of the Bishop of London, as well as that of Deans Stanley and Church, for no doubt his sanction would go far towards commending it to the clergy of his Diocese.

The Crusaders. A Sacred Cantata, by Henry Hiles, Mus. Doc., Oxon.

THE antecedents of this accomplished musician teach us to expect matter of interest in a work from his hand of the extent of the present. The groundwork of his labour has been written and selected by Marian Millar, and the poem shows well for her skill and judgment. The first piece is a Chorus of Pilgrims, toil-worn in their march across the desert, hoping for refreshment from the waters of the oasis, but reaching the place of their yearning to find the springs dried up, and yet persevering in their pious journey. There is pleasing sweetness in the music of this number, and it is agreeable to sing; it wants, however, definite melody, and still more fails in contrast, while a redundancy of modulation distracts the hearer's attention, and conveys little expression. No. 2 is a Recitative for Godfrey, we presume of Boulogne, who is represented by a tenor; it rebukes the faint-heartedness of them who are sinking in the great cause, and points to the coming Templars, who have undertaken the duty of enfranchising the Holy Sepulchre and smoothing the way for the devotees who would approach

it; the freedom that especially distinguishes recitative is wanting here, the voice being so shackled by accompaniment that dramatic declamation is impossible, while some truly charming phrases of Cantilena—that for instance on the words “Oh put your trust in Him,” &c.—are effectless because of their incoherence. Nothing is more fascinating to a composer than this style of half expressive, half rhythmic, and quite planless melodiousness; but few things are less attractive to an audience. No. 3 is a March of the Templars, or it might better have been designated a Hymn, for it is a piece of smooth vocal harmony; strange to say, it comprises parts for female voices, whereas the admission of the feminine element among the Knights Templars, would have been entirely against the rules of the order; and strange to add, the smoothly flowing character of the music is as much at variance with all that is traditional of the stern, austere, pleasure-denying habits of those champions of the Cross. No. 4 is another Recitative for Godfrey, which is interspersed with phrases for the chorus representing the Crusaders' army, but including parts for ladies' voices; it is in the same manner as No. 2; it contains some highly spirited passages, but the too frequent use of the high A for the solo voice frustrates its own effect, and will wantonly weary the singer; the subject is the announcement of the battle cry. No. 5 is an Evening Prayer for chorus, full of devotional spirit; it consists of two verses, in the second of which the accompaniment is varied from that of the first. No. 6 is defined as a Scena, wherein Godfrey is oppressed by misgivings of the faithful endurance of his host, but is encouraged by some graceful strains sung by Nuns, naturally assigned to ladies' voices, and the piece culminates in an adaptation of the old Latin hymn “Conditor alme,” sometimes called “Creator alme siderum,” to English words, the tune of which is allotted to male voices only against the plain counterpoint of the instrumental accompaniment; this piece has more variety of colouring than anything which has preceded, and its good effect is in proportion. In Nos. 7 and 8 a new feature is introduced in the libretto by the appropriation of certain Scriptural passages, and in the score by the introduction of a Solo, soprano; they present Agnes the chief Nun, at her devotions, in a Recitative and Air, the latter of which has a special charm. A Pilgrim March constitutes No. 9, which is one more specimen of the form and manner of a hymn; it is to some extent contrasted against the others by being in a minor key, considerable brightness is given to the closing strain, by the change to the major, and the second verse is judiciously relieved by an accompaniment in triplets. Again some biblical words are employed for the final number, a Solo for Agnes with chorus, so reserving the sacred texts for the Nuns and the companions of their meditations; this is the most largely developed piece in the Cantata, the fugal point on the words “Our feet shall stand within thy gates,” giving it expansion and consequent importance that is shared by none of the others. The title of the work led us to look for the heroic as well as the religious quality in its composition; and we regret, for the sake of the general impression the *Crusaders* is likely to make, to find that quality most sparingly employed. Quietude is the predominant character of the composition, and apart from the doubtful fitness of this character to the representation of all we have read and all we have fancied of the Crusaders, for mere effect's sake we think it might have been desirable to contrast this by an occasional outbreak of fire and energy.

Te Deum, &c., by Theodore Distin.

THE author of this work has been long, and variously, and always honourably before the world. Associated with his father and his three brothers, he helped them to win, and shared their reputation for performances on brass instruments, that were unique in excellence as in character. He was next known as a singer on the stage, in the concert room, in a church choir, and at festive meetings, and as such he holds and deserves esteem. He has also been successful as a lecturer, aiming more at the entertainment than the instruction of his auditors, and succeeding in his aim. Now we meet him as a composer and readily perceive his merit in this capacity. He seems to

write, however, by the light of feeling rather than of knowledge, from familiarity with music rather than from the study of its principles. There is a curious discrepancy between the matter and the manner of the pieces before us, between the sound and the look, between the elements and the structure. All the ideas, with the melody and harmony in which they are vested, are, in the latent sense, modern. These are presented in the notation that prevailed before the Commonwealth, of four or three minims in a bar, and there is something apparently incongruous between the phrases of the newest idiom and the white surplised aspect of the signs or characters in which they are set down. The old cathedral books have further been the writer's model than for his notation: like many of the contents of those volumes, the Service before us is divided by double bars into manifold sections; it has no obvious musical design; and, as if to complete its resemblance to those respected prototypes—when one voice starts a point before the others, the word “Lead” prepended to the phrase indicates the responsibility of that particular part in the score. While the vocalist's experience is manifest in the formation of all the phrases, there is a remarkable disregard of rhythm and of verbal accent—faults from which one would have supposed the practice of a singer would especially have guarded him. Were we side by side with the composer, some grammatical points might be proposed for his consideration; but to particularize them here would be as little edifying to the general reader as satisfactory to him. The Service comprises the *Te Deum*, *Jubilate*, *Sanctus*, *Kyrie*, and *Nicene Creed*, among which as a whole we prefer the last. The work is dedicated to the accomplished organist of Lincoln's Inn, Dr. Stegall, of whose choir the author is, we believe, a member. It is sure to please a large number of hearers, and therefore likely to circulate beyond the learned precincts in which probably it was first performed.

“*Benedicite, omnia opera.*” By Francis Edward Gladstone.

THIS is a setting of the canticle for voices in unison, with varied harmonies for the organ, by the late organist of Chichester Cathedral. The very fertile author is less successful in the brief work before us than in other compositions which it has been our lot to notice. Granted, his task is one of musical difficulty; but the reviewer's business is with the results, and not with the tortuous paths through which they have been reached. The form is, with important modifications, that of a double chant; at least, there is a reciting note, which is followed by six rhythmic bars for the words of blessing and laudation, set syllabically, in each half of the so-to-speak chant. There are five varieties of harmony to be alternated at the discretion of the accompanist, and the whole is somewhat changed for the final “*Gloria*.” The melody, in our esteem, is not happy, and is certainly unsuited to congregational singing. It is as impossible to define in words what constitutes the negative of beauty as what evidences its presence, so part of the above statement refers to taste rather than rule; it is fact, however, that the chromatic semitone C♯, is not easy of intonation to a multitude, and its effect in the position of its occurrence is not to our liking. The harmonies are such as any one with moderate fluency on the organ might extemporise, but few, we think, with moderate judgment would write. They contain many chromatic chords, some of most startling character in relation to the context, and the whole having small affinity in their whining, crawling, lugubrious nature, to the unbroken jubilation of the words. The fitness, or otherwise, of the music generally to the occasion may be according to various opinions, but there is one incident in the “*Gloria*” of an F♯ in the bass followed by an F♯ in an inner part that nobody can approve.

Thirty-six original Hymn Tunes. By Charles Joseph Frost.

THIS is a work of real merit; the tunes are melodious and vocal, and the harmonies for the most part fresh and pure. Not quite immaculate are they however—witness the occasional 4ths in consecution between the top part and the bass, a progression that sounds as ill as any course

of 5ths, if not worse. True it is that no ancient canon exists against consecutive 4ths; but this is easily accountable. When those old highly respectable laws were enacted against the succession of 5ths and 8ths, the fourth from the bass was only admitted as a discord needing preparation; under this dispensation, it was of course impossible that two following 4ths could occur, and it would have been wanton therefore to legislate against them. Now that the 4th is employed as the inversion of the 5th, and thus proved to be available as a concord, the possibility has arisen of writing two in succession, but the desirability has not come therewith; on the contrary, the bad effect must be obvious to anyone who listens dispassionately to the progression—anyone, that is, but the composer, who can never be dispassionate about his own productions, and who, in many cases, thinks a passage over and over again which he has written, until his sense may be numbed to an impropriety that he would perceive in the music of another. One more subject calls for remark in these tunes, which evidently is not easy of comprehension, and all the more requires to be carefully considered by those who write. This is the division of the bars, which should be so arranged that a rhythmical period close on the strong accent of the first note; whereas, in several of these tunes—all, for instance, set to verses with eight syllables in each line—the close is deferred to the third of the bar, and the strong accent thrown thus upon the antepenultimate syllable. It should be no justification of this error, that elder and best reputed musicians have strayed in the same direction; there must be a right and a wrong; it behoves all artists to aim at their discrimination, and every independent thinker will write rather according to precept than example, according to conviction of propriety rather than to precedent of its infraction. The G sharp, taken by leap over a chord of A, in the third bar from the end of No. 10, "Bread of the world," (Eucharistica) is, we presume, an engraver's error for A; every writer of merit deserves the benefit of such a doubt as this, when an inexplicable harmony appears in his music. That too great prominence may not be given to these theoretical strictures, let us repeat that there is great merit in the "Original Hymn Tunes," and that if folks must have novelty in this most extensive class of music, they are fortunate in the musician who can supply specimens by the three dozen, and give interest to each. The tunes were written for the choir of Trinity Church, Weston-super-Mare, of which church and choir the author is organist.

Jesu pastor bone (Offertorium, or for Benediction); Duet for Soprano and Tenor. By Rosario Aspa.

This sacred duet has a smooth and tranquil subject well adapted to the words, and is moreover so carefully and appropriately harmonised as to justify us in recommending it to the attention of vocalists desirous of increasing their store of modern religious music. We scarcely like the scale passages at the conclusion on the word "Jesu," especially as they are not in character with the preceding portion of the composition; but singers, perhaps, will hardly agree with us, the high A flat being a climax too effective to be objected to.

The morning stars sang together. Anthem for Christmas, composed by John Stainer, Mus. Doc., M.A.

It is at once difficult and unnecessary to enter upon a lengthy criticism of a work after it has already gained the suffrages of many. But the appearance of a new and cheap edition of Dr. Stainer's anthem would seem to afford an excuse for addressing a few words to those who are as yet unacquainted with it, and especially to such as complain of the scarcity of anthems for Christmas and other Church Festivals. After an examination of this work the principal impression left by it is that of a thorough embodiment of the joys of Christmas—bright, jubilant and heart-stirring. In the first movement the choirs appear to emulate each other in recounting in antiphonal strains how "all the sons of God shouted for joy," and unite in setting forth the great central fact of Christmas teaching, viz., the Incarnation of our Blessed Lord. Such, broadly, is the first movement. The second, a quintet, "Rejoice ye with Jeru-

salem," is to some extent in admirable contrast with it and may be fairly characterised as one of the most effective specimens of smooth vocal writing to be found in any modern anthem. An episode in this movement, "I will extend peace to her like a river," should not pass without particular mention, as it adds considerably to the charm of this graceful movement. The chorus which follows is founded upon the subject of the first movement, but with some difference of treatment—the reminiscence being by no means unwelcome. A commendable instance of careful thought is shown in a repetition in the concluding bars of the phrase embodying the doctrine of the Incarnation, as though with a view to keep the fact well in the minds of the hearers that to them was born, as on that day, "A Saviour which is Christ the Lord." It is possible that technically this anthem is not altogether equal to some of Dr. Stainer's subsequent compositions, for there are not wanting indications of its having been a comparatively early work. But whatever constructional shortcomings there may be, they are more than counterbalanced by the spontaneity and freshness which have been largely instrumental in earning for it its present popularity. In short, Dr. Stainer may fairly be credited with having in this anthem produced a work which though it is essentially modern, yet embodies the best traditions of the old school; and while it is not too difficult for average church choirs, is not unworthy of the best efforts of our cathedral singers.

Arise! for the day is passing. Song. Words by Adelaide Procter. Music by Roland Rogers.

This song is a proof how difficult it is to be simple. Mr. Rogers has written a remarkably quiet melody, but has twisted his *arpeggio* accompaniment about (especially in the symphony) so as to render it really awkward to play. Then the somewhat unsatisfactory change from D to F major and back again gives a patchiness to the composition which cannot be overlooked, supposing that crudities are to be pointed out rather than passed over in reviews. If the composer will accept of counsel really well meant, we should recommend him to study attentively the works of the standard authors before he again attempts to write himself.

I waited patiently for the Lord. Sacred Song. Words from Psalm xl., verses 1, 2, 3 and 11. Composed by Miles Bennett.

THERE is a vagueness of design in this song which will detract much from its effect. It commences with a flowing theme, carefully harmonised; but the Recitative which succeeds it, ending upon the chord of D major, and followed by two bars stopping upon the dominant seventh in B flat, is to us particularly displeasing. The best part of the composition is the phrase to the words, "Withhold not Thou Thy tender mercies," which is appropriate and eloquent; but the accompaniments are generally restless, and will somewhat distress the singer. We must protest, too, against the musical treatment of the line, "And He hath put a new song," the accents in which should certainly not be upon the words which we have placed in italics.

Fair and False. Song. Written by B. S. Montgomery. Music by J. L. Hatton.

IN spite of the many songs especially written to suit the requirements of vocalists who do not aspire to do more than sing a pure melody with feeling, there can be no question that a really good English ballad is a rare composition. The sickly, sentimental phrases usually set to morbid lines, expressing either suffering or death, have nothing in common with the flowing melodies constantly written by Bishop, Horn, and many others we could mention, who, had they lived at a time when songs, instead of being dragged into comedies, farces and melodramas, were kept for their true place in English Opera, might have founded a style which could not fail to develop into a school of which we might now be proud. Mr. Hatton, however, in our own day, is one who has fully earned a right to take his place amongst the best of our native song writers, for not only has he proved in his innumerable compositions that he has the rare gift of melody, but he is such an accomplished musician that an artistic skill

is always apparent in the treatment of his vocal works which ensures for them as cordial a welcome from the educated as from the uneducated listener. To say nothing of his part-songs, which have now a world-wide celebrity, the many solos he has written are thoroughly English and never fail, if tolerably well sung, to receive, as such, a general and hearty recognition. The ballad which has given rise to these remarks may be warmly commended to all who are searching for such a composition as we have described. The poetry, re-published from *Once a Week*, is faithfully reflected in the music; and the accompaniments throughout lend an additional colour to, without disturbing, the melody. A modulation from A flat to D flat gives a depth of expression to the final phrase of the song which, although only one of its many beauties, we cannot refrain from mentioning.

Day Dreams.

An Indian Lullaby.

Composed for the Pianoforte by George B. Allen.

THE construction of the first of these pieces proves that Mr. Allen's "Dreams" run in the conventional groove. A brief Introduction leads to a somewhat commonplace theme, the *arpeggio* ornaments to which are first ascending, then descending, and finally running an octave above those at the commencement, the subject on its third appearance being played in octaves, and the passage marked "Grandioso." Surely it is time that some newer pattern than this for "Drawing-room music" should be sought for. The "Indian Lullaby" has a characteristic melody, and there is some novelty in the treatment of the piece. We like very much the effect of the three-bar rhythm in the principal phrase, and can commend the care and attention which has evidently been bestowed in preserving the feeling of the subject when surrounded by embellishments. This little sketch is the best we have seen signed by a composer whose name is somewhat more familiar to us through his vocal than his instrumental works.

Long ago. Musical Sketch, for the Pianoforte, by Virginia Gabriel.

AN unassuming little sketch, which may be recommended to young players who desire to cultivate the art of singing with the fingers. The theme is attractive, but extremely simple, and the piece contains sufficient modulation to prevent monotony. Nothing is attempted in the way of ornaments, a merit which lovers of pure music will at least be thankful for.

DUFF AND STEWART.

Le Rêve d'Arcadie (Scene à la Watteau); Morceau de Salon, pour Piano, par Frederic Archer.

CONSIDERING that even the dedication of this piece ("A son Ami, T. Riseley, Esq.") is in French, it appears a pity that this language should not have been preserved throughout the title-page. The words, "London: Duff and Stewart, 147, Oxford Street," and "Ent. Sta. Hall," quite vulgarise it, and we fear may prevent the circulation of the composition in the "salons" for which it is intended: this should be looked to, should it reach a second edition. Musically speaking, we have much praise for this little sketch. The leading subject, in D major, is extremely melodious and graceful; and the second theme, in the subdominant, with an effective pedal bass, is perhaps even more attractive. The passages, although well written, are not difficult, and the pastoral character of the piece, apart from its tunefulness, will be certain to ensure for it a cordial welcome.

A little Cloud. Song, for Contralto or Bass. Words by F. E. Weatherley, B.A. Music by Ciro Pinsuti.

THE success of Signor Pinsuti's song, "The Raft," has no doubt incited him to turn his attention more to the setting of dramatic subjects; and the composition before us, although not affording him much scope for the exercise of his ability in that direction, evidences the possession of a power which should not be frittered away upon the commonplace songs of the day. Mr. Weatherley has here provided the composer with some verses admirably suited for music, and in their illustration every advantage has been

taken of the varied character of the poetry. The change from the placid subject in C major to the tonic minor, and the return to the major, with the agitated demisemiquaver accompaniment, is in excellent sympathy with the words, the alteration of rhythm from triple to duple, also materially aiding the effect. To contraltos or basses in search of good music we conscientiously recommend this song as one of the best of its kind.

The dreamy land of flowers. Song. Words by Charles Hall. Music by King Hall.

WITH every allowance for the "dreamy" character of the poetry of this song, we presume that the words mean something; and yet we have in vain attempted to understand the line, "Breath spells by radiant night." Few amateur vocalists, however, as a rule, let their audience know what language they are singing in; so that listeners to Mr. Hall's song will probably not be puzzled as we are, but will have their attention directed to the music, which is really very good. The composer has written a vocal and melodious theme, and accompanied it like an artist, the modulations being especially well written and effective.

Sweetheart. Song. Written by J. Levey. Composed by W. F. Glover.

WE have no fault to find either with the melody or accompaniments of this song: it is easy to sing and easy to play; but as effusions of this character keep better music from our drawing-rooms, we can scarcely recommend it. Moreover, we cannot but wonder by whom these songs are interpreted: if by male singers, such maudlin love-verses as those before us would scarcely, we think, advance the intellectual appreciation of a youth out of his "teens," and if by ladies, they cannot but become positive nonsense.

AUGENER AND CO.

"In the beginning was the word." Sacred Cantata by Leo Kerbusch, Mus. Doc.

A WORK, this, of some pretension, and of at least equal fulfilment. It is a setting of the first fourteen verses of St. John's Gospel, for solo voices, chorus, and orchestra, the orchestral parts being arranged for the pianoforte, and the arrangement having indications of the chief features of the instrumentation; and it will occupy about half an hour in performance. It is dedicated to Sir R. P. Stewart, in his official capacity of Musical Professor in Dublin University, and it bears tokens of having been written as an exercise for the Doctor's degree—but this last is an assumption. It is printed with the Lutheran as well as the English version of the text; and there seems reason to guess that the music was originally written to the former. The first piece is a Chorus, in which are some simple and effective imitations. A bass solo with Chorus, "In Him was light," is a piece of steady writing, modelled more or less on some of the Mass music by South German writers of from fifty to a hundred years ago. No. 3 comprises a Recitative for tenor, "There was a man sent from God," leading into an Air for the same voice, "He was not that light," which, being in the key of G minor, is continued as a Chorus when the key changes to major at the words "That was the true light," the plaintive expression of the beginning is agreeably relieved by the comparative brightness of the close, and the whole piece has considerable interest. The most attractive number is that which next follows, "He was in the world," a Duet for soprano and contralto, which is highly melodious and has some successful vocal combinations; it suffers somewhat from being in the same measure—and that a conspicuous one, $\frac{12}{8}$ —as the preceding movement, and from being also in very nearly the same tempo; admiring it as we must, we cannot pass without a protest its exceptional plan, which consists of a contralto solo in the key of B flat, then a soprano solo in the little analogous key of F minor, and lastly an ensemble in F major, closing thus a 5th higher than it opens. We admit the desirability of recurring to the opening strain, admit the impossibility of the higher voice singing it in the same key in which it has been given by the lower, and further admit the difficulty in design thus introduced; the ingenuity of the artist would have been shown in this

difficulty's solution, his immaturity is proved by his giving way to it. There is also to notice of this piece that its chief melody should have begun upon the half instead of the full bar, when, besides having the true musical accentuation, it would, we think, have given a better emphasis to the words. Another Recitative for tenor, "But as many as received Him," introduces a Chorus, "Which were born not of blood;" this is a piece for eight voices, an indispensable incident in a Doctor's exercise, but the several parts are more employed in alternation than in combination, a device by which the music is greatly animated, but the composer's power of part-writing little tested. No. 6, the final piece, is a Chorus, "And we beheld" preceded by a soprano Recitative "And the word was made flesh;" here we have the inevitable fugue which proves the contrapuntal qualifications of a candidate for University honours, and it is a good specimen of scholarship; as a whole, the Cantata is certainly to be commended. It would be presumptuous to judge of the orchestration from the pianoforte copy, but the signs this presents show the composer to have some good ideas of effect. There are times and places in which this work would be welcome, and we recommend it to the attention of persons who control such occasions.

SCHOTT AND CO.

Compositions and Arrangements for the Organ. By Frederic Lux.

ORGAN students who have visited Germany speak largely of the writers for their instrument who are at present active in that country, and Dr. Spark has done much to make us stay-at-homes acquainted with the merits of some of these, by the inclusion of some of their compositions in his *Organist's Quarterly Journal*. Some more than ordinary interest is excited, then, by the receipt of a number of pieces from the land most famous in old times and in new for the development of the organ, bearing the name of an author that is wholly unfamiliar—excited but not fulfilled. Our first consideration is, as to what demand these pieces by Herr Lux can supply in any country where the organ has not a very different regard and different use from those which it holds in England. To speak most broadly, they are in form and in merit to be compared with the more difficult writings for the pianoforte of such musicians as Hüntten and Burgmüller. Now, players whose aspiration and content soars to and rests upon music of this calibre would, we believe, rather represent it on the pianoforte than the organ, finding sufficient exercise for their wits in the exercise of their fingers, and having small interest in the drawing of stops, and finding an incumbance in the free pedal part, which to them increases more the difficulty than the effect. The music is totally out of the range of church use; very few chamber organs are sufficiently extensive to yield all the varieties of tone it requires; and for concert performance—a somewhat contradictory definition of what is intended for a solo instrument which is not to be concerted with any others—it has scarcely enough charm to win an audience, nor enough display to satisfy an executant. Our next consideration must be as to the matter and form of these several specimens of our new author. The *Morceaux de Concert sur la Prière de Robin des Bois* is an introduction and variation on that melody in Agathe's grand scene in "Der Freischütz"—how strangely the title of the opera is distorted in its Frenchified form!—of which the phrasing has been ruined in England by the false punctuation of our popular version of the words—

"Softly, sighs the,
Voice of evening."

The variation, in which the pedals are most conspicuous, is singularly difficult, because of the figure that runs through it having two leaps in the same direction; and it is not showy in proportion, because nobody unacquainted with the technicalities of the organ can be aware of how much is overcome in the execution of this figure, and nobody whose ear was not so accurate as to distinguish between sharps and naturals, raised keys and level, can hear when this difficulty is at the greatest. The *Marche*

Célèbre de la 1re Suite de Fr. Lachner is a characteristic but very slight movement; it is effectively adapted for the organ, but in the absence of Herr Lachner's score, it is impossible to say with what fidelity to the original. The *Fantaisie de Concert sur "O Sanctissima" Chant Religieux* is a *bravura* development of the somewhat trite and decidedly commonplace, if not vulgar tune, known here as the "Sicilian Mariners' Hymn," the religiousness of which exemplifies for once, "What's in a name," its sacred pretensions being all in the name and none in the notes. The *Concert Variationen für die Orgel über ein Thema (The Harmonious Blacksmith) von Händel* claims particular notice, as much on account of their dedication to our distinguished countryman Mr. W. G. Cousins, as of their being founded on an air which is universally known among us. Three things in the title page call for comment: first, the preference of the German mode of spelling Handel's name to his own, as if to deny to a man the right of spelling his name as he likes, even though this be different from the liking of his forefathers, while there are abundant autographs extant to prove that, though from time to time he changed it, the greatest owner of the name finally, and for many years, spelled it "Handel," and their evidence is confirmed by the printed works and newspaper advertisements issued under his own authority; second, the ascription to Handel of the authorship of the old French melody, dating at least from the reign of Henry II. of that country and Henry VIII. of ours, which he, Handel, employed in his Suite in E for the harpsichord; third, the preservation of the title which Lintott, of Bath, once blacksmith and afterwards music seller, gave to this French air, in memory of his own present and past callings, somewhere about seventy or eighty years ago. One thing invites comment in the music before us: this is the effrontery of Herr Lux in placing himself in direct comparison with the old master, whence he comes not forth with advantage. There is a show of labour and a consequent stiffness in the present variations that contrast ill with the spontaneous grace of those that are in the hands of school girls and concert players, and welcome from both to all English hearers. There is something amusing in the "Introduction Choral-mässig," wherein the dear old French love song is formalised into a hymn tune, with pauses at the end of the phrases, and an affected solemnity in the harmony, making it as unlike the charming theme which daily recurs to our recollection as the same can ever be unlike itself. Grammatically there is nothing to blame in the piece; imaginatively, there is nothing to admire. The *Romance de l'Opéra Casilda du Duc Ernest de Saxe Cobourg* is the last of the series before us. Its interest is in its being the composition of our late Prince Consort's brother; its effect is in its being judiciously arranged for the instrument, and, to say the truth, the setting is of more worth than the jewel. In all these pieces Herr Lux evinces a good knowledge of the instrument for which he writes; but he shows nothing to justify the assertion which has many a time been thrust in our teeth, that we English debar ourselves from mines of priceless treasure in our ignorance of the writings of living Germans for the organ. Here is no attempt at melodic invention, here is little fancy in the figures of the variations, and counterpoint is utterly out of the question. There is music by Herr Merkel and by Herr Ritter, which amply repays any amount of attention that may be given to it; but the present productions are of another texture.

WEEKES AND CO.

Six favourite and popular Hymns, set to music by Arthur Wellesley Batson.

It is curious as true that folks dispute whether a song or hymn be a musical or a literary production, and this in the very teeth of "Songs without Words," of the psalmist's ejaculation "I will sing a new song" of the first line of the Eneid wherein Virgil figuratively declares "I sing," and of the obvious derivation of both words which refers of course to tuneful vocalisation. The author of the present pamphlet—it may not be defined by a more extensive description—takes the literary side of the question, but,

so strong is habit, we are surprised to find under the title of "Jerusalem the golden" anything other than the "favourite and popular hymn" which has had an acceptance equal to that of any opera song, any dance, or any Christy Minstrel melody (tunefully speaking) that has permeated the streets of London. Now, in this case particularly, all the favour and popularity rests with the tune. It has been sung in places of worship of every denomination wherein English words are admissible—cathedrals, parish churches, and chapels of all kinds of nonconformists; it has been played on barrel organs throughout the length and breadth of the metropolis; it has been arranged as pianoforte Fantasias by several of the most fashionable writers for the instrument; and we feel that the mystical imagery of the poem to which it is set could not have been received to the extent it is by simple as much as gentle, but that it has been borne into favour by the popularity of the music. Others think otherwise; but our conviction is that the multiplication of tunes to one poem is injurious to hymnody, and tends to render its practice by congregations or other large bodies difficult, if not impossible. The excuse for a second setting of a well known poem is of course when one tune so entirely transcends the other in merit as to expel it from general use and obliterate it from general memory; such has been the case with Croft's fine tune to the 104th Psalm, which has entirely superseded the elder, also meritorious, tune to the same words. It is not to be expected that any of the settings in the collection before us will thus arrive at a supremacy above pre-existing popular favourites, and one may ask therefore what is their "right to be"? This right is clearly not proven by superior fitness to the words, in the new music to Lyte's poem "Abide with me," in which the weak syllable that begins each line, except the last, is set to the strongly accented first note of a bar, and in the last line of each stanza the fault is reversed, the accented syllable being set to a weak note. The said last line, which is the same in every stanza but one, has this curious reading, the musical accents being indicated by italics:—

Help of the helpless O abide with me.

there being no breathing place for the natural comma after "helpless;" and in the one excepted stanza, the sense is thus equally rendered ambiguous:—

O Thou who changeth not, abide with me.

It would have been well had the leap of the bass been avoided, from the chord of $\frac{3}{2}$ between bars one and two, in No. 1; and again, in No. 4, if the B bass that closes line 4 had not been anticipated in the previous bar, and the rhythm had not been consequently confused. With these two exceptions, and with that of line 4 of No. 6, the music of the whole is charming, its melody graceful and its harmony a brightly coloured specimen of the modern style. The settings are scarcely appropriate for multitudinous singing, but with carefully trained choirs they will produce a most pleasing effect.

Little May's Musical Drawing Slate.

We can well imagine the horror of "Little May," who has been promised a "Drawing Slate" (for the prefix "Musical" may very likely be concealed until the last moment), and finds, on receiving it, that instead of the pretty trees, houses and sheep on which she resolved to concentrate her energy, she is expected to form all sorts of musical signs—to write the names of the notes, in and out of the staff, to put down the turn, shake, pause and the many other "things to be remembered" which accompany this most solemn toy. It is true that in the first page we have a floral device, with a large number of musical instruments scattered about—including a pianoforte, upon which the name of the firm, "Weekes and Co.," is prominently printed—but this little picture is only the gilding of the pill; and we much doubt whether the most good-humoured child in the world can be deluded into the belief that tracing the musical characters upon a transparent slate is "drawing." As a rule, we do not think that young people should ever be trained to receive instruction as amusement. When study is over, recreation may follow, but the two cannot be combined. Geography taught by "conversation cards," and the names and value of the notes by a "round game," may look very well in an advertisement; but at-

tempt to use either one or the other for its intended purpose, and it will inevitably result in a failure. "Little May's Musical Drawing Slate" is good of its kind. The lessons are well set, the exercises on the names of the notes, &c., are carefully arranged, and the printing is clear. We do not doubt that the system is faithfully carried out; we only doubt the soundness of the system itself.

R. LIMPU.

"The Lord is my portion." Anthem by F. E. Gladstone. THE most interesting part of this piece is the first strain, which is given first by solo voices and repeated by the chorus. What follows, by far the larger part of the anthem, is correctly written, but has little attraction. A practice prevails throughout, in which the writer is by no means singular, but which still is open to question of its propriety. This is, the setting of a longer note to the second and unaccented syllable than to the first, in such words as "portion," "blossom," "olive," and the like, enforcing by syncopation the unnatural accent thus induced. Too many inferior singers pursue this practice with serious detriment to our greatly abused English language and to the vocal effect; but if it be incorrect, its use by singers justifies not its adoption by composers, who should rather give than take the rule in such matters. The only thing that can be defensively urged is that, in speech, we do not dwell on the first syllable of such words as are above quoted from the anthem, wherein the strongly accented first syllable has a short vowel. Admitting the truth of this, it must still be protested that we do not dwell either upon the second syllable when we speak, and that to do so when we sing distorts the word, gives often a stronger prominence to a short vowel in the one syllable than that which is avoided in the other, and gives a colour of truth to the else groundless assertion that ours is an unmusical language. It is less against good sound and pure sense, in such cases, to elongate the first than the second syllable in words of this formation, and it is practicable also in many cases to have a rest after the second syllable; either of these, or anything else, would be better than what we cannot but esteem as a vulgarism which it is the duty of the musical declaimer to correct. It is not here intended to place on the shoulders of the author of this Anthem all the burden of other folks' short-comings, executive and productive; the instances adduced from his work suggest the consideration now given to the subject; but many worse present themselves to the ears and eyes of all who listen to singing or read vocal music. The Anthem gained the five guinea prize of the College of Organists in 1870, and so comes before the world with strong credentials.

Andante, in A major, for the Organ, by F. E. Gladstone.

THIS is another of the prize pieces of the College of Organists, and the late organist of Chichester Cathedral is again the winner. Unluckily—for such things are always matters of luck and not of malice—it begins like a Russian melody which has been familiarised in this country by its employment in one of the earliest pieces of Thalberg for the pianoforte, and also by its inclusion in a violin fantasia of the late Ferdinand David that Herr Joachim used to play when he visited us as a boy and excited the wondering delight of all who heard him. There is abundant other matter in the present Andante, all of interest, and well disposed for the organ, which proves the graceful and cultivated mind of the author. Practice in writing, and the careful observation of the forms in which the masters of the art cast their thoughts, will improve the composer's command of the principles of plan, wherein this piece shows him to be defective.

WILLIAM MORLEY.

La Harpe Enchantée. Morceau de Salon, composed for the Pianoforte by F. V. Kornatzki.

HARP music for the Pianoforte, like Pianoforte music for the Harp, can scarcely perhaps be pronounced legitimate, but the public has to a certain extent accepted it; and where there is a demand, there is pretty certain to be a supply. This "Morceau" is so exceedingly like the

innumerable pieces of the same character that it is difficult indeed to say anything new upon its claims to the attention of *arpeggio* players. The melody (as usual) is in 6-8 rhythm, and is sufficiently graceful for purposes of embellishment. Of course it is monotonous; but this is one of the charms of these "character pieces;" and there is just enough modulation to prevent a sense of weariness. In any "Salon" where compositions of this class are admitted, "La Harpe Enchantée" will, we think, be warmly welcomed; for although it will not elevate, it certainly will not deteriorate, the taste of those who devote themselves to this style of music.

STANLEY LUCAS, WEBER AND CO.

Seven Songs, set to music by Franz Hüffer.

We are decidedly of opinion that when a composer uses his pen out of the lines of the staff, it should be to write about the works of others, and not about his own. Herr Hüffer thinks differently, and therefore prefaces his songs with a page of letter-press, which, although in the English language, is headed "Avis au Chanteur." In this he tells us that it has always seemed to him "strange and deplorable" that the best of our lyrical poetry has "scarcely ever found congenial interpreters in the sphere of music." Modestly he says "What matters it if my own attempt at an artistic rendering of English lyrics remains abortive as long as there is a chance that a composer of the future may be roused by my stammering to do for Mr. Tennyson and Mr. D. G. Rossetti what Schubert, Schumann, Liszt or Robert Franz have done for Heine and Lenau?" Very true; but surely our lyrical poetry is open to all composers, and we can scarcely be made to see why the fact of Herr Hüffer failing in a self-imposed task should "rouse" a better man to succeed in it. The music of these seven songs is written on a model which we do not desire to see imitated; and if the composer thinks that his word painting at all resembles the thoughtful and imaginative settings of Schumann or Schubert, he is greatly mistaken.

Gavotte, for the Pianoforte. Composed by J. P. Gottschard. Edited and revised by Dr. Hans von Bülow.

ALL who were fortunate enough to hear Dr. Bülow play this charming Gavotte will be delighted to find that it is now published under his editorship. Such genuine and healthy music cannot fail to make its way, for it will be cordially welcomed by those who love this class of composition for itself, and may create a taste for such works amongst "fashionable" performers whose digital powers have hitherto been developed to the exclusion of their mental capacity.

PATERSON AND SONS.

"Lord, we worship Thee." Hymn for 4 voices, adapted from Chopin.

We had flattered ourselves—vain thought—that the objectionable practice of adaptations for Church use had died out, that such associations from secular sources as must encircle Anne Catley's Hornpipe, the Dance from "Le Divin du Village," the Prayer from "Der Freischütz," and that from "Masaniello," were no more to be brought into the sanctuary. Here, however, is proof that what was the custom of the Primate of York in the days of the Conqueror has still its followers; but the present appropriation has an advantage over some others, that, in its original pianoforte shape, the fragment from Chopin is little known, and hence it will recal few recollections of chamber use when it is employed in worship. The voice parts are picked out from the fuller original form of the theme, which latter is assigned to the "Organ or Pianoforte." Not very vocal are the said voice parts, and the arrangement betrays some harshnesses (the progression of bass in seconds with top part for instance, A G, bar 12) which are veiled, though of course not cured, by the author's filling up for the pianoforte. The accompaniment as it stands will not produce a good effect on the organ. The "words," as they are modestly called by the anonymous author, prove ability in the defeat of the difficulty of a very peculiar metre.

MUSICAL STANDARD OFFICE.

"The Gentiles shall come." Epiphany Anthem, by Charles Joseph Frost.

A SMOOTH and very pleasing composition is this, which is sufficiently facile to be within the capabilities of almost all choirs. The compass is remarkable of the two solo parts in the episode that effectively relieves the choral portions which begin and end the Anthem; that for the tenor, particularly, ranging down to B below the staff, is beyond the reach of most singers who profess to have the voice to which it is assigned. There is some confusion from the twofold use of the word "Thou" in the texts brought together from "Isaiah" and one of the "Psalms," it being addressed to a mortal in the one, and to the Deity in the other; but the applicability of both passages to the occasion the Anthem is intended to illustrate, is a reason for their both being employed, though scarcely a remedy for the unclearness springing from their juxtaposition. The music of this composer always gives cause for welcome, and the present piece is by no means the least meritorious of his productions.

ORIGINAL CORRESPONDENCE.

THE MOVEABLE DO.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—No better confirmation could be afforded of the truth of your opinion that "there can be no question that the 'fixed Do' has had its day" (see *Musical Times*, September, page 215) than the fact that the challenge thrown down in your columns by "Orpheus" has met with no response. There are, however, two things, which, if they do not wholly prevent the acceptance of the rival method, at least hamper its facility very considerably, to which, with your permission, I should like to direct the attention of your readers. The first principle in the creed of the "moveable Doist" is the incontrovertible one that it is equally easy to *sing* in all keys, but it is not so generally understood that it is also equally easy to *read* music in all keys, and, consequently, in almost every book for teaching sight-singing, we find at the outset a large number of exercises in the key of C. Thus the pupil gets to associate the Solfa syllables so exclusively with certain places on the stave, that a real difficulty awaits him as soon as he begins to sing in any other key. I am well aware that this is a purely *mechanical* difficulty, and by no means to be compared with the intrinsic absurdity which pervades the fixed Do system; still I am quite sure that a great deal of labour is spared to both teacher and pupil when music in all keys indiscriminately is used from the first. By this means the difficulty of moving the Do is really annihilated by being grappled with at once, and pupils (even very young ones) can thus be easily taught to sing at sight any music which does not abound in remote modulations, even before they are acquainted with the rationale of the key-signatures, if the pitch of the keynote and its position upon the stave be merely pointed out to them; for the simple expedient of altering the vowels in the syllables to express the "accidentals" (first suggested, I believe, by Forde) is very readily acquired, only needing a minute's explanation at the commencement of each new piece, and is quite sufficiently illustrative to render practicable any of the five most usual modulations and the chromatic alterations within the scale. By singing at sight it must of course be understood that I do not mean *artistic* performances at first sight, but the power of discovering for one's self the tune of the music to be sung independently of instrumental or other external aid. As no one can more heartily than myself endorse that part of Mr. Hullah's "Report," which condemns as "an ignorant misapprehension or a wilful misrepresentation," the notion that music can be acquired in sport, I ought perhaps to say that I hold my plan of making my pupils sing at sight first and learn the intricacies of notation afterwards, to be quite as sound as the time-honoured one of first learning to read, and afterwards studying the

powers and classification of letters and words, or that still older one of learning to speak before being taught to read. In these days of book-knowledge and paper-examinations there is a danger of attributing too much importance to what *questions* a pupil can *answer*, and too little to what *things* he can *do*.

Fearful of trespassing unduly upon your valuable space, I must reserve my remarks upon *moving the Do within the piece* and upon the *misuse of accidentals* till another month.

I am, Sir, yours truly,
Long Melford, Nov. 17th, 1873. A. ORLANDO STEED.

REV. E. YOUNG'S SERVICE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—If there be, in your court of criticism, anything analogous—though in an inverted order—to the “Prisoner! what have you to say why judgment should not be pronounced?” I would crave permission for a couple of words.

For what you have been pleased to say of the music of my Morning and Evening Services, I abstain from all expression of feeling, lest I seem to take a judicial act for a personal favour. The qualifying statement that I have “small regard for the melody save of the top part,” I can accept with equal complacency, though, as to the particular illustration you adduce (at the words “have seen the salvation, &c.”), I must express my own astonishment that I should have been bewitched—I can only suppose when half asleep—into the exchange of

D C	D C
the E E of my first printed edition, for the	E E you
G A	B A
E A	G A

justly signalize. May I say, notwithstanding, without contumacy, that whilst admitting that all choral parts should be decently singable, I have no sympathy, save for scholastic purposes, with the current demand for what I scruple not to call the *carpentry of counterpoint*. So far from it, in an unpublished “Creed of Church Music,” I have made bold to insert a distinct article to the effect that “Every emphatic note in a melodial phrase suggests, and demands, if harmonized, its own harmonic combinations—combinations modified by the expressional character of the phrase in which it occurs, and essentially subordinate and subservient to it: that all combinations, however otherwise effective, yet not so suggested and subservient, are, in principle, unnatural, illegitimate, and disloyal; and that consequently, to speak of harmonization as the interweaving of four or more distinct melodies, is to impeach the prerogative of the Queen note, and talk treason to the laws of sound.” I may add that I should exceedingly pity singer or hearer who could lose his interest in the *Tune regnant* for any distinct observance of the *stratified melodies* accompanying it. I except, of course, the basses of grand old Handel, of which it may be said that they are not artificially super-added, but *twin born* with the treble—the two essential parts realizing that account of married couples not perhaps too common—

“They were so truly one, that none could say,
Which of the two did rule, or whether did obey.”

Else for all the “double, double, toil and trouble” of making four simultaneous voices have each its own say, I must confess myself something very like a downright heretic.

But let me at least stand clear from something else I never intended. In a sort of Epilogue to my Morning Service, I argued the *non-necessity* of a continuous uniformity of key in things sufficiently separated by other things. Let those who hold to the contrary purge themselves of all complexity in *Psalms and Hymns*. For myself, meaning only a license for transposing, for congregational convenience, two of three pieces from their original to a lower key, I must not be held to bail for any “*abrogation of my own principle*,” if, in another case, where no such license is called for, I quite follow the custom, and write two Canticles in the same key.

From the one remaining misapprehension, I must yet more earnestly ask acquittal. I have used emphatic words as to what I deem—for purely devotional purposes—sound and

unsound in our Liturgical music. It might of course be taken for granted that to the best of my poor ability, I had obeyed my “own rede.” But it did not follow that the true character of Church music was “presented, and only presented in my own composition. I go further. If—though I have loved and lived music for more than half a century—I was an ordained minister of Christ before I ever dreamt of becoming a musical composer, it is not, I trust, a very audacious thing to speak out my conviction, in season and out of season, on a subject, not only inexpressibly dear to my own heart, but indissolubly bound up with matters to which, as a clergyman, I am pledged and plighted by holy vows. Let my words be “weighed in the balance,” and cast away if “found wanting;” but let it not be for a moment thought that, because asserting essential principles, I am either vaunting myself, or intentionally abusing others.

At all events, I have given hostages to criticism; and if you, Sir, ever find it in your editorial convenience to print what I have dared to write, he who cordially respects your office and your conduct of it, will do his best to submit, in all humility, to the consequences.

I am, Sir, &c.,

EDWARD YOUNG.

[A later letter from the Rev. E. Young aims further to vindicate the writer from the supposition of having both enunciated and broken a principle as to uniformity of variety of key in the setting of the several numbers of a Church Service. His cause is well enough pleaded in the above; so, to print his second letter would be a superfluity. It may be repeated, however, that the reviewer of his Morning Service concurred with the view set forth in the preface to that work, and is ready, at convenient opportunity, to support, under certain limits, the tonal diversity in question; but while supporting, by no means to insist upon its use.—THE WRITER OF THE REVIEW.]

CHURCH CONGRESS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In 1860 I delivered a lecture at the Athenæum, Torquay, entering into a dissertation on Dr. Crotch and the well-known division of music into the styles—sublime, beautiful and ornamental. Your correspondent “Z” evidently had not the advantage of having been present on that occasion. The sight of a sciolist in logic rushing into the domain of music is somewhat amusing; he first pedantically traces out the supposed origin of this division of styles, mentioning that Reynolds, Crotch and Ouseley had adopted it; which I maintain they would not have done, if it were so absurd as he erroneously supposes. Everybody, he says, is aware that the limbs of a logical division must be capable of mutually excluding each other. Must they? He has read a little, but not much. “Exceptions to this rule,” observes one of our best living logicians “are often unavoidable.” Let us apply an example, as he would give it, of communicant species. In enumerating the species of correspondents to newspapers, we for instance might mention, musicians, logicians, and hypercritics; yet some musicians may be logicians, and some logicians hypercritics. I presume “Z,” who deservedly places himself at the bottom of the alphabet, would divide music into these three styles—the sublime, the ridiculous, and the logical; which would effectively exclude each other, and would completely satisfy him. As he claims credit of clear sightedness, would it not be well for him henceforth to look before he leaps.

As you, Sir, have allowed an anonymous writer to ridicule my assertions at Bath, I trust your sense of justice will cause you to insert the enclosed “incomprehensible” speech in your next impression. Believing that an attempt is being made by your musical adviser to destroy the foundations of our grand old Church school of music, and knowing that many of our most able and experienced musicians have the same belief, I have every intention of disproving to the best of my ability his erroneous arguments.

I am, &c.,

The Close, Winchester, GEORGE B. ARNOLD.
November 19th.

[In order to permit a letter and its reply to appear in the

name number of our journal, we have resolved in future to allow any correspondent commented upon the privilege of reading and answering a communication which concerns him, during the month; and thus the letter from "Z" is inserted immediately after that from Dr. Arnold. On our part we may say that, in a correspondence addressed to the Editor, we are at a loss to comprehend what can be meant by the term "your musical adviser." Surely it may be assumed that an editor has sufficient knowledge of the art to which his journal is devoted without having recourse to an "adviser." That we are assisted by others fully capable of forming and maintaining an opinion is freely admitted; and if this opinion should not happen to coincide with that of Dr. Arnold, our columns are at all times open to the expression of his own views upon the subject. It may be well too, when he favours us with a communication refuting our "erroneous arguments," to name a few of the "able and experienced musicians" who are ranged upon his side; for, although we have an extensive knowledge of the profession, we were unaware, until the receipt of Dr. Arnold's letter, that we had so many powerful opponents.—*Ed. Musical Times.*]

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—If Dr. Arnold will look again into the author from whom he quotes the remark "Exceptions to this rule are often unavoidable," he will find that it refers to the old rule, "The members of a division must not be mutually contained in each other." But I neither said nor implied that the members of a division must exclude each other, but I did say that they "must be *capable* of mutual exclusion." By italicising the word *must* instead of the word *capable*, Dr. Arnold shows that he misses the point of the sentence. In other words, I said, "*capable* of mutual exclusion," whereas Dr. Arnold would like to make me say "mutually exclusive." Can he not see the difference? If I were to say that he was *capable* of standing on one leg, should I convey the impression that he never stood upon two?

In order to prove that members of a division need not be "capable of mutual exclusion," Dr. Arnold is so kind as to provide an example in which this capability is self evident. He divides newspaper correspondents into "musicians, logicians, and hypercritics." Now I can conceive of a musician who is not a logician or hypercritic; and of a logician who is neither musician nor hypercritic; and also of a hypercritic, who is no musician or logician. These three classes therefore are *capable* of mutual exclusion, although often communicant, and the example goes to prove the truth of what I said.

In short, two or more qualities which cannot be conceived of as existing separately, can never differentiate the members of a division; and if Dr. Arnold will give the page of the book and its author's name in which the contrary is stated, I shall be obliged.

My objection to his division of music into Sublime, Beautiful, and Ornamental, was, that neither member could be conceived of separately. I never heard any ornamental music (such as dance music), without meeting some scale passage, or modulation, or rhythm, each of which is in itself beautiful. Nor have I ever heard a sublime passage without feeling how much its sublimity depended on the beauty of the key-relationship of its progressions.

In conclusion, the words "sublime, beautiful, and ornamental," are invaluable to musicians; because by them they are able to describe tolerably well the character of much music which they hear; but this is no reason why a doctor in music should mount a platform and solemnly propound them as a logical division, as if he were enunciating such a truism as "there are two sexes, male and female." Dr. Arnold's division was bad, absurd, mischievous—and none the less so because it was in 1860 held to the good folk of Torquay by him, and none the less so because Crotch and Ouseley have "lectured it."

I am, Sir, &c.,

Z.

INTERPOLATIONS IN THE COMMUNION SERVICE.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—In all old Liturgies the Sanctus ended as follows, "Hosanna in the highest. Blessed be he that cometh in the name of the Lord. Hosanna in the highest." (St. Matt. xxi. 9).

In 1552, these words were omitted, and "Glory be to Thee, O Lord most High" put in their place. Blunt says, in his work on the Prayer Book, that the reason of this change may have been because it was a custom to turn to the altar at the Benedicite and make the sign of the cross, or because the words were inconsistent with the preface from not being, strictly speaking, a part of the angels' song.

The "Agnus Dei," sung by the choir whilst the clergy were communicating, as well as the sentences of Scripture forming what is called the Post-Communion, are of very ancient origin.

And so is the custom of singing "Glory be to Thee, O God" before the Gospel, and "Thanks be to Thee, O Lord," (or similar words) after it. They are found in the Liturgy of St. Chrysostom. These responses were allowed in the first Prayer Book of King Edward, and last session Convocation agreed to recommend their re-insertion.

The legality of now using all these traditional sentences is, of course, doubtful, but considering that all of them are taken either from the Bible or Prayer Book, there is no moral objection to them, and I presume that from a legal point of view they are as lawful as metrical hymns.

I am, Sir, yours obediently

W. J. L.

[If the above refer to some recent reviews in these columns, wherein the passages mentioned by our correspondent are noticed as interpolations in the Communion Service of the Church of England, such reference is no refutation. Whatever may have held place in the Prayer Book of Edward VI., or in earlier Liturgies, whatever Convocation may have agreed to recommend, the Book of Common Prayer as it stands is the critic's only text book, and, in describing a musical setting of the office in question, he may but look to that as the authority for what words are available to the musician. We willingly, however, print the letter of "W. J. L." for the sake of its antiquarian information, which will be interesting to many of our readers.—*Ed. Musical Times.*]

TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ROBERT GRIFFITHS.—Our correspondent will see that a paragraph in the present number referring to Mr. Curwen's pamphlet renders the insertion of his letter unnecessary.

PARANET.—who has written twice to us without furnishing his name and address, is informed that communications thus unauthenticated cannot receive attention.

MUSA.—Our correspondent's question should be addressed to a professor of singing.

S. R.—Siege of Rochelle.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BARRADOS.—The first of a series of ten fortnightly promenade concerts, given by the local professor of music, Mr. M. E. Dooley, assisted by the Band of the 9th Regt., and several ladies and gentlemen of the Island, took place on the 18th September, before a large

were those to *L'Afide de la Vega* (Onslow), and *Tannhäuser* (Wagner), which last went magnificently, and was loudly redemanded, but not repeated. The concert concluded with the March from the same opera. The choral members sang "Fair as a bride" (Rossini), and Mendelssohn's "Hunter's farewell," with four horns and trombone accompaniment, very well, and the solo artists were much applauded. Madame Sinico's rendering of Beethoven's grand scena "Ah perfido," was exceedingly fine.—On Thursday the 13th ult., the annual tea meeting and concert was held at St. Matthew's Church, Hill Street, the chair being taken by the Rev. T. W. Moeran, Incumbent of the church. The schoolroom was tastefully decorated with evergreens, etc., for the occasion. The principal vocalists were the Misses Macdonald, Oxtan and Truscott, and Messrs. Nicholson, Oxtan, Sowden and Sanderson. Hutton's quartet, "Softly fall the shades of evening," was most effectively sung by Mrs. Bishop, Miss Truscott, Messrs Sanderson and Sowden, and other part-songs were very fairly rendered by the choir. Mr. J. B. Ellison presided at the pianoforte.

MARCHESTER.—The Athenæum Musical Society gave the first concert of the season on Friday the 31st October, at the Memorial Hall, Albert Square. The programme was one of peculiar interest, and the performance of more than average excellence. A Cantata by the conductor of the Society, Dr. Hiles, formed the principal portion of the first half of the concert. It is entitled *The Crusaders*, and is written for solo soprano, and tenor, and a chorus. The music is admirably adapted for Choral Societies, the most effective numbers being, "Evening shadows gently flowing," the March of the Templars, and the Pilgrims' March. The remainder of the programme calls for no special remark, being composed of the usual choral works.—On the 13th ult., Mr. Charles Hall gave a fine performance of Mendelssohn's *St. Paul*, with Messdames Alvielen and Enriquez, Messrs Lloyd and Merrick as principals. Both the ladies sang well, and Mr. Lloyd (who is a great favourite here) acquitted himself excellently. The choruses were also given. On the 20th ult., Dr. von Bülow made his first appearance, before a crowded audience. His pieces were Beethoven's Concerto in E flat, Chopin's Allegro de Concert in G, and Liszt's two series "Dans les bois," and "Konde des Lutins," in all of which he was much applauded. Miss Edith Wynne was the vocalist. Amongst the novelties performed at Mr. Hall's concerts were the following: "Two movements from Raff's symphony 'In Wald,' the scherzo from Brahms' symphony in C minor, a Concertstück by Volkmann, and a Fantasia by Liszt, for pianoforte and orchestra, on Hungarian airs. At Mr. de Jong's Saturday evening concerts, we had, on the 15th ult., Madame's *Judas Maccabæus*, with Madame Sinico, Miss Mary Thorley, Miss Alice Fairman, Messrs Pearson and Wadmore as solo vocalists. Mr. Bridge (Cathedral organist and choromaster at these concerts) rendered efficient aid at the organ. On the following Saturday Madlle. Mariotta Patti, Madame Fanny Huddart, Signor Camero and Mr. Bickert, with Mons. Theodore Ritter as pianist, attracted a large audience. The orchestral pieces which were given in irreproachable style, included Beethoven's overture to *Egmont*, Gounod's ballet music from *La Reine de Saba*, and the March from Wagner's *Tannhäuser*.

MORTON.—On Saturday the 15th ult., an audience was assembled at the Guild Hall, on the invitation of Messrs Methven, Simpson and Co., to listen to a recital on one of Mason and Hamlin's concert organs. Mr. W. H. Richmond, organist of St. Paul's Pro-Cathedral, Dundee. Mr. Richmond played through a programme of classical and popular pieces including Mendelssohn's "War March of the Priests," and selections from the *Lobsgang*; and also improvised, showing with much skill, the various effects to be obtained from the instrument. Much credit is due to Messrs Methven, Simpson and Co. for the treat they afforded the music lovers of the district.

PERKINSSTOWN.—Mr. Arnold, the newly appointed organist, gave a fine concert in the Reading House Building, on Friday evening the 18th ult., to a crowded audience, when he was kindly assisted by Mrs. Willington, Mrs. Brereton, the Misses Brereton, Mrs. Richard Biggs, Esq., M.A., Fred. Witny, Esq., the students of Canterbury College, St. Brendon's Church choir and others. The choral music was highly appreciated, many encores being awarded, the gem of the evening was Beethoven's Sonata, for piano and violin, by Mrs. Biggs and Mr. Arnold, which created quite a *furor*. There was a large audience.

PLYMOUTH.—On Tuesday evening the 18th ult., a concert in aid of the organ fund, was given in St. Andrew's Girls' Schoolroom, by the choir of St. Andrew's Church, assisted by friends. The programme consisted of pianoforte selections, part-songs, songs, and duets, all of which were satisfactorily rendered by Miss Musk, Messrs. Edwin Stevens and Sharp. Miss Brown accompanied, and Mr. Sharp conducted. We may mention that St. Andrew's Church, with its spacious chancel, and noble altar, presents one of the most interiors of any modern church in the country; the choir is full choral, and are rendered in a manner which reflects the greatest credit upon the Vicar, the Rev. Mr. Godsell, and the choir-master Mr. Sharp. A new organ is most desirable, the one now in use being a small and inefficient instrument.

PLYMOUTH.—The Vocal Association, under the conductorship of Mr. purpose giving the *Messiah* during the present month, commenced their *Hymn of Praise* in February, and Mr. G. A. Macfarren's *Oratorio St. John the Baptist* in April 1874, band and chorus, consisting of 250 performers.

PLYMOUTH, NEAR LEEDS.—On Wednesday the 29th October, the new hall for the Congregational Church, built by Messrs. Brindley and Co. of Sheffield, was opened by Mr. J. V. Roberts, Mrs. Bac, Oxtan, and choirmaster of the Parish Church, Halifax.

PLYMOUTH.—A concert by the members of the Canterbury Cathedral Choir, assisted by Miss Dixon, took place on Tuesday evening the 29th ult., in St. George's Hall. The programme was miscellaneous, including many favourite songs, duets, glee and part-songs. Miss Dixon, Mr. Gough, Mr. Higgins, Mr. Plant and Mr. Williams were

highly effective in the music allotted to them, receiving several encores. Mr. Hurst presided at the pianoforte. The hall was well filled.

READING.—On Wednesday evening, the 12th ult., a concert was given at the Town Hall. The band and chorus comprised about 40 performers, and the principal artists were Miss Agnes Larkcom (soprano), Mrs. A. P. Rippon (contralto), Mr. J. Robinson (bass), Mr. H. J. Hendy (pianoforte), and Mr. A. F. Rippon (violin). The opening overture, Rossini's *Semiramide*, was admirably performed, and the chorus "Now tramp o'er moss and fell" (Bishop), the solo being sung by Miss Agnes Larkcom, was given with spirit and precision. Other songs were contributed by Mrs. Rippon, Miss Larkcom and Mr. Robinson, and Mr. Rippon played a violin solo in a masterly style. There was a large audience.

ROTHERHAM.—On the 31st October a competition for the post of organist at Rotherham Parish Church took place in that edifice, Dr. Edwin George Monk, organist of York Minster, being the judge. It having been decided to open the office, at a salary of £50 per annum, for competition, over forty applications were received. Subsequently the number was reduced to four, and as the regulations were very strict, only three of these were forthcoming on the day of trial. The conditions were as follows:—1, an organ composition, to be played by the candidate, the selection left to the performer; 2, a chorus by Handel, the selection left to the performer; 3, an organ movement to be played at first sight; 4, a chant from a figured bass, and a psalm tune, in vocal score to be played at sight; 5, a short extemporaneous prelude, in any key appointed by the judge; 6, each candidate may be asked to give a lesson (of about ten minutes' duration) to a church choir. The candidates were not allowed any assistance in turning over the pages of their music, or in the management of the organ stops. Dr. Monk discharged his duties as judge with the utmost impartiality, and at the close of the contest gave his award in favour of Mr. Butcher, who has been six years organist at St. Luke's, Liverpool. This is the third occasion on which he has been selected as the best candidate in competitions for the office of organist.

SCARBOROUGH.—The anniversary of the opening and dedication of All Saints' Church, has been marked this year by an octave of services, beginning on All Saints' Day and extending (by a pardonable expansion of the ecclesiastical period just mentioned) to the evening of Sunday the 9th ult. The music in this church has steadily improved and developed since the appointment of the Rev. R. Brown-Borthwick as Vicar—rather more than a year ago—and under the very energetic and able direction of Dr. Naylor, the choir-master and organist,—alas! as yet without an organ. Since the solemn and devotional rendering of the Passion-music in the *Messiah* last Maundy Thursday, of which an account was given in our paper of May last, the All Saints' choir, then ably aided by volunteers from other churches, has learned by careful training and steady practice, to "go alone;" and not only this but to sing with accuracy and spirit some of the best anthems and services of the most modern type, by Barnby, Goss, Hopkins, Stainer, Sullivan, S. S. Wesley and others. The chanting and hymn singing of Dr. Naylor's choir are remarkably good, and the services increasingly popular. On this occasion, however, neither hymn or anthem seemed large enough to express, in All Saints' Church, at All Saints' tide the exalted sentiment and the high spiritual thought suggested by the place and occasion. And, as at once the outcome and the exponent of these aspirations, a really grand Cantata entitled *The Communion of Saints*, was written for the occasion, by Dr. Naylor, and after diligent and accurate preparation, was sung by the All Saints' choir, as the anthem, on All Saints' Day and the eight successive evenings. In the opening chorus, the unity, which is the basis of communion, is brought forward with great force and interest by the masterly treatment of St. Paul's words in Ephesians ii.—"One Lord, one Faith, etc." It is followed by the tenor solo "Be ye therefore followers of God," sung on each evening by the Vicar with much taste and feeling; it is perhaps in point of pure melody the gem of the whole work. After an unaccompanied quartet and a treble solo, a vigorous and striking choral recitative for men's voices, introduces the old All Saints' Hymn, "Let all the saints terrestrial sing," with its old tune, "French," or "Dundee," newly harmonised by Dr. Naylor. Of these harmonies, varying for each verse, it is not too much to say that they exhibit an amount of musical skill and a real genius for choral effect which will, we venture to predict, earn a well-deserved fame for the composer. The congregation who sat during the remainder of the Cantata were invited to stand during the singing of the hymn, and to join in unison with the first and third verses. The fourth verse, written in eight parts, begins *pp*, with an effective transition from the original key (F) of the hymn into A, and the jubilant "Alleluia," which illustrates the rejoicing conveyed by the words is heard in well-written counterpoint in two of the parts. We have not space to enter fully into an account of the fine bass solo which follows, or of the exquisite quartet with "The new Jerusalem" for its leading theme, but must sum up our remarks by observing that the final chorus of doxology, "Unto Him that loved us," has a massive grandeur about it, and a vigour of movement that is quite Handelian; and on each of the four opportunities we had of listening to the Cantata, we felt that it is a true contribution to the sacred music of our country, as well as a most forcible illustration of the great facts of our religion of which it treats. It was accompanied by Dr. Naylor and Mr. G. B. Thackway on the harmonium and pianoforte, except on the last evening, when the Scarborough Spa band occupied the (at present empty) organ chamber; but their apparent unacquaintance with music of this order did not allow them to do justice to the excellent instrumentation of the composer, or the uniformly steady singing of the choir. Mr. Haddock, of Leeds, however, did valuable service as first violin and leader. On this last evening of this series of services, the church was completely crowded in every part, many being obliged to stand during the whole time. But we were pleased to observe that no one left after the Cantata, as if it were regarded as a mere musical performance; and indeed, throughout the whole octave, the Scarborough people seemed thoroughly to appreciate the object of this occasional introduction of sacred music, larger and longer in extent than the anthem, not as in

any way supplanting or throwing into the shade the rest of the service, but as consecrating in the most solemn places, to the highest purposes, the best human works to the praise and glory of God. Several preachers of eminence, including the Rev. Sir F. Gore Ouseley, occupied the pulpit during the octave.

STAFFORD.—On Monday the 27th October, Mr. W. A. Marson, organist of Christ Church, gave his second popular musical entertainment in Christ Church Schoolroom, when a very good programme was performed to the entire satisfaction of the audience. The proceeds of this and the last entertainment amounted to about £30, £19 of which has been added to the Rowley Street school fund.

WOODSIDE, NEAR CROYDON.—A concert was given on Wednesday the 12th ult., in aid of the Schools of the Parish, when the following artists assisted—Miss Dibdin, Messrs. Berri, Severn, Folkard, and J. B. Bolton. The singing of Miss Dibdin and Mr. Berri was much admired, and Mr. Bolton was warmly applauded for his efficient rendering of Thirlwall's song, "Thus goes the world around." Mr. Folkard presided at the pianoforte, and played Mendelssohn's "War March," from *Athalie*, in an able manner.

WOLVERHAMPTON.—The prospectus of the sixth season of the Wolverhampton Festival Choral Society, announces that the Committee intends giving three concerts, the first of which is to consist of Haydn's *Creation*, the second of a miscellaneous selection, and the third of Mendelssohn's *Walpurgis Night*, and Barnett's *Ancient Mariner*. Eminent vocal and instrumental soloists have been engaged; and the band will be considerably augmented by leading instrumentalists from the London and other concerts.

WORKING.—The annual meeting of the Sacred Harmonic Society was held at the Davison Schoolroom on Wednesday evening, the 22nd Oct. There was a large attendance of members. From the report read by the Hon. Secretary (J. C. T. Smith, Esq.), it appears that the proceedings of the past year have been highly satisfactory, and in addition to the support given to the movement by subscribers, the concerts of the Society have exceeded in every way the most sanguine expectations.

ORGAN APPOINTMENTS.—Mr. Charles Osmond to St. Mary Church, South Devon.—Mr. W. Osmond to St. Saviour's, Liverpool.—Mr. Henry Ditton-Newman (late organist and choirmaster of St. Thomas's Church, Rhyll), organist and director of the choir to St. Margaret's Church, Anfield, Liverpool.—Mr. George Ryle to St. Thomas's, Bayswater.—Mr. James Edward Butler, organist and choirmaster to St. Thomas's, Bethnal Green.

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